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ABSTRACT

The third in a series of three volumes comprising a college-level course in Kikuyu, a Bantu language, this document contains four essays on the structure of the Kikuyu language, transcripts of taped paradigms, nine conversations, sixteen texts, and a glossary. The four essays, which are intended to supplement grammatical explanations, cover the phonology of Kikuyu, the noun class system, the verbal system, and clause structures. The paradigm transcripts and conversations are intended for review, reference, or reinforcement. The conversations include exercises and notes, and they are graded according to complexity. The 16 texts, intended for use in place of home exercises after Unit 13 of the longer or combined course, form the basis of class discussion and activities. The glossary contains all vocabulary items used in the two sets of course units and the essays, paradigms, conversations, and texts, as well as some additional useful terms. (MSE)

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GĨKŨYŨ NĨ KĨOIGIRE : a first course in Kikuyu

3: Essays, Texts, and Glossaries

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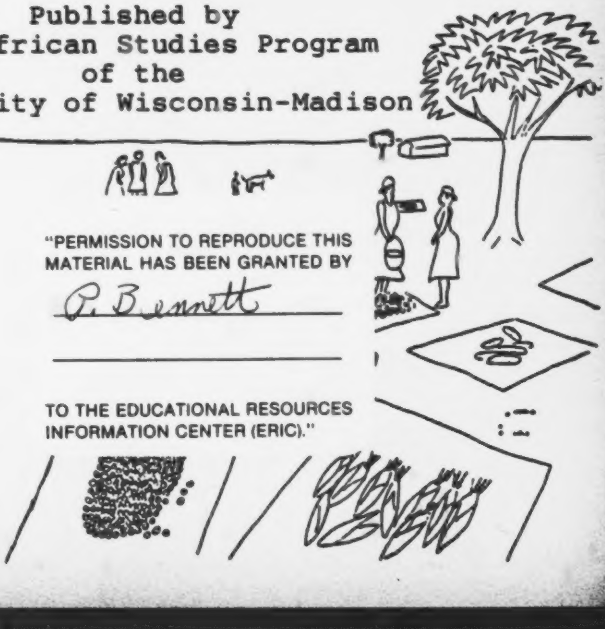

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GĨKŨYŨ nĩ KĨOIGIRE:

ESSAYS, TEXTS, & GLOSSARIES

LINGUISTIC + CULTURAL REFERENCE MATERIALS

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ESSAYS

1. Phonology.................5
2. Class System 61
3. Verbal System 137
4. Clause Types 215

Essay 1: Kikuyu Phonology and a Child's Garden of Morphophonemics

I. Introductory:

Phonology, or so they tell us, is the study of the sounds of language. It goes a bit beyond instructions for the production and recognition of the funnier noises people use in talking, since we also have to consider how they are put together. This essay is designed to give, with a fairly low degree of technicality, necessary information on what to do with the sounds of Kikuyu. Taken in conjunction with the very liberal supply of tape-recorded material provided with the course, it should help.

It is divided into two major segments. The first of these deals purely with the sound system, concentrating on the parts most likely to bother the English speaker. In this we will try to provide recipes, as it were, for providing the right combination of tongue and jaw movements. Why, you ask, do we assume the learner is an English speaker? Well, we don't, necessarily. We are prepared to try to teach Kikuyu to almost anyone who comes along. German, French, Russian, Japanese, Lozi, Igbo - take your pick. But we can't predict who will use this, and we can't just do separate statements for every possible language. We are writing in English, and will write as if for English, figuring anyone using the course ought to be able to handle it. You can just be glad we don't assume knowledge of both English and Swahili. Oh, what kind of English? It doesn't matter that much for the sounds of Kikuyu. Texans and Londoners will have similar, though not identical, difficulties. Occasionally we may mention localized English variants, but mostly not.

The second segment deals with what we in the trade still tend to call morphophonemics. Meaning that the same piece of word may sound different in different places. Here there are about four areas of great importance to present, besides minor aspects. There are two possible ways to learn these phenomena. One is to work with them until they are second nature to you. Third nature, if you already have a second nature. This is the only way you will ever get real facility, but it takes time.

The second way is to use Tables, and memorize rules, and intellectualize when trying to put a word together. This will cause other problems. It is difficult to come up with a snappy response when one has to dart through ten charts. Properly applied, though, it can be more accurate than trusting to an approach to second nature.

In practice, of course, you will use both. We recommend consulting the tables early and often at first, and whenever you may be referred to them by your instructional staff. But you will find that they gradually come to be visited only rarely, until the day comes when you can construct them out of your head. Good luck.

II. Kikuyu Phonetics

A. Vowels

i. Vowel Quality

Kikuyu has a set of seven distinct vowels, which are not that distinct to the uninitiated English-speaking ear. Wait until you know a moderate amount of Kikuyu, and then look at some Kikuyu words as taken down by the early British visiters about 1902. You will see what we mean, and if you have not blanked out your own traumatic first days with the language you may be more sympathetic than amused. Now, we don't know what kind of English you talk, but we very much doubt that any of them match.

The vowels are:

i u
y/ĩ w/ũ
e o
a

Yes, that is only seven vowels. Throughout this essay, we will be presenting everything in both of the orthographies used in the course. Notice these come in layers. The top two vowels involve a much tighter mouth than most English vowels. i is a high front unrounded vowel. It may be imitated successfully by pushing the tongue forward in the mouth, holding the jaw fairly tight, and squeaking. Alternatively, take a deep breath, sing out 'me', and hold the vowel for as long as your breath holds out. The position your mouth is in the last half of your lung capacity should be about right. The high back rounded u will be harder to get, for a lot of Americans, anyway. First, wound those wips - we mean to say, round those lips. Really pucker up. Tighter. Fine. Now that you all look like osculation-starved goldfish, bunch your tongue up in the back of your mouth. Keep the jaw tight, please. Now, holding that pose, lips and tongue in place, oooooze out an u. Sing that and hold it as long as you can. Don't mind the people in the next room, you know that in December they'll annoy you with French carols sung off key. Invite them in - they need a good u for French, too.

Down to the bottom of the chart. There is relatively little likelihood of your messing up the vowel a. Most of the time relatively low and central. Most of English will come reasonably close by using the vowel from 'father'; if not, follow your doctor's advice. Open wide and say 'ah'. Warning - do not swallow or bite down on the tongue depressor. Another warning. From time to time you will be tempted to do to an a (maybe also other vowels) what you do to a lot of unstressed vowels in English, turning it into what you use on the final vowel of 'Kenya'. If your teacher does not slap your hand for doing this, find another teacher.

Step right up to *e* and *o*. The former, a nice open front vowel, we would gladly bet is close enough to what almost any form of English uses in 'bet'. The *o* (open back rounded) is going to be more of a problem, and a real difficulty for a lot of Americans. For most British and some Americans the vowel of 'talk' might do reasonably well, though you must remember to wound your wips more than Americans usually do. Most Americans, though, seem not to distinguish between this and what is used in 'father'. For you, we recommend this procedure: Say 'ah'. Hold it - nice and long. Now, gradually pull the rear of your tongue back in the mouth. Let the mouth close just a little - we don't want to choke ourselves, do we? Now with luck we are producing a very un-English noise indeed. Now round the lips. No, not pursed - your mouth is too wide open for that. Just a nice big circle. Now sing the vowel that position gives for a while, long enough to feel what it is like. Good enough for now.

Our friends *y* and *w* come last, being the worst for most English speakers. Scots and Caribbean types may ignore this section. The rest of you, read on. When listening to Kikuyu, these will give you great trouble. The *y* will sound very like an *i* when short, very like an *e* when long. The *w* will sound like *u* or *o* under the same conditions. Producing them - well, let's try it. Start with *y*. Take a long breath. Now, this is a fairly high mid front vowel, unrounded. So we push our tongue forward, tighten the mouth and sing out. Yes, that is indeed the i. Don't worry. Holding the tongue as far forward as we can, and keeping the air coming steadily, we start to open our jaw. Slowly and evenly, now - no jerks. Good. Oh - no, too far, you're down to e. Never mind. Start again with a good steady e. Now, slowly close the jaw, pushing the tongue forward as you go. Stop, stop - that's almost right. Just about halfway between i and e.

Now, you two are still having trouble. Say 'bit'. Say 'Chris bit Sid's lip'. Good. Now, start to say 'Sid', but drag the vowel out. Sing it out - good. Push your tongue forward a bit, open your jaw the teensiest trifle - there. That will do for now. Keep working on it.

The w is really going to be an uphill battle. Your teacher will have to help you out a lot here. Go listen to those tapes, too. Start with your u. Keep the lips round. Pull that tongue back. Now open your mouth, very gradually. Keep the tongue back. Don't try to move your tongue or lips - they will adjust automatically; just keep rounding and pulling. Slowly, now. When it sounds like you are singing a very long, not very English 'oh', you're about there. If you have a good o, you can start from there and work up, pulling back the tongue and tightening the jaw and lips. But if you are an American Midwesterner, forget it.

Or alternatively, try the vowel of 'put'. Take that vowel and stretch it out. Pull the tongue back a little. Round the lips some more, but don't move the jaw. That should do it. More rounding, now. Good enough.

In theory, if you can pronounce it, you can hear it. And vice versa. Well, that's theory for you. In practice, practice. Listen to the teacher, work with the tapes, identify your problems and work on them till *y* and *w* and *o* and *i* run out your ears. Or, better, till they run out your mouth.

ii. Vowel Quantity

In English vowel length is a factor, but not in the way it is in Kikuyu. If we 'lengthen' a vowel in English, we really change the quality. Feel for yourself. The vowel of 'pool' is surely longer than that in 'pull'. But you don't get 'pool' by pulling out the vowel of 'puuuull'. Well, maybe you do, but the rest of us don't. As for what our grammar books tell us is a 'long I', yu and ay no that it is not the same vowel on 'bit' stretched out, but is more like 'bah' followed by *i*.

Now, perhaps your English, or some other language you speak well, goes in for long vowels. And if so maybe you can ignore this. The rest of you, listen. For hearing the difference, go to your teacher and the tapes again, and listen. And remember that a lot of vowels written as single are actually long. We write:

ný hîtí	nĩ hiti
'it is a hyena'	

when we say and hear nýýhîtí. Just at first, you may want to mark all long vowels, not just the ones that get written. Practice - hearing will come. Remember that a lot of long vowels will sound different in quality, and often they will sound as if they are somehow accentuated. Take care.

Producing is something else again. It would help if you were musical, or knew Morse code, or something. Any scouts here? Try singing. Long vowels should come close to twice the length of short ones. Not surprising, since many are made up out of two short vowels. The infinitive of 'run away',

kẁẁrá	kũũra

is made up of a prefix kũ- and ũra, which is the stem used as a command. Try these for size:

kw̃hîdhá	kũhitha
'to hide'	
kẁw̃hîdhá	kũũhitha
'to hide me'	

Sing it out, using three short notes on the first, but holding the long vowel of the other for two beats. If you can't do it any other way, get a metronome, and try to read things out in Kikuyu matching its ticks. Long vowels should take two ticks to do.

NO!! Do not, please, try to make two syllables of it. It is not *kẁ* - *ẁ* - *rá*, it is *kẁẁ* - *rá* - a long followed by a short, not three shorts. This can be important - how things syllabify makes a difference in Kikuyu. Just hold the *kww* a bit longer before moving on.

What you might do to practice length (and quality, of course) is get a set of words - your teacher can supply some. Then sit around with your classmates (not on class time, please; we know you have a social life too, but after all this is a great party routine) and take turns pronouncing words. If all your friends know what you're aiming at, either you have it or they are as hopeless as you are. If not, work on it.

A word of warning. Vowel length, as you might expect, is not constant. A slow talker will have short vowels twice as long as his brother's long vowels. And if a Kikuyu gets excited, the vowels may get quite short, except for those that are streeetched out for emphasis. All is relative, though we had a hard time convincing Einstein. Listen for the rhythm, not the tempo, in musical terms.

iii. Syllables

Counting syllables in Kikuyu isn't always easy, and even our refined writing systems don't tell you everything. All the rules tell us that in the word for 'now' we have two syllables:

rýú	rĩu

Why? Because y and u are not allowed in the same syllable, that's why. But it sure sounds like one syllable.

And again, we know that 'to see' has only two syllables:

kùòná	kuona

We know this because of tonal behavior, the uo instead of wo, and so forth. But to the English ear it usually sounds to be three syllables, ku - o - na.

There is relatively little we can say that will help you. This is one area where you will have to train your own ear and tongue. We can help a little. Get a Kikuyu speaker handy. Now, ask for the phrase 'dead hippopotamus'. It should come out as:

nggùùẁ nggùẃ	nguuũ nguũ

The first word has two syllables, the second only one. Try again with a contrast:

íríá	iria
'those (class ten)'	
îrîà	iria
'lake'	

The second is two syllables this time. And again:

kẁẁrágà	kũũraga
'to kill'	
kẁẁẁrágà	kũũũraga
'to kill it'	

kẁŷrá	kwīra
'to tell'	
kẁỳýrá	kwīīra
'to say to oneself'	

The second form in each case has an extra syllable. We have not been consistent in our writing of these. Please be as consistent as you can in your hearing.

iv. Tone

And now the part we've all been waiting for - tone. We know what you're going to say. Your sister took Chinese and said that tones were hard. You can carry a tune but you never take it to the right place. We'll leave that part for now. We know there are people who don't hear tone, and people who hear tone backward, and our own ears are not absolutely perfect. Enough.

First let us point out. Kikuyu tone is not the same as Chinese tone or Norwegian tone or Zapotec tone or even Yoruba tone. It is not the same as stress (the difference between 'cóntent' and 'contént') nor the same as intonation (the difference between 'oh!' and 'oh?'), though your ears will often interpret it that way. Let us sing a bit.

Sing ný. Higher, please. You're a little flat. Fine. Now sing nè. No, not on the same pitch. Lower. Good. Now sing another né, but on a higher note. Not that high. It should be lower than the ný was. Right. Now put them together:

ný nèné   nĩ nene

'it is big'

You should have a little ditty of three notes, a high, a low, and a third a bit down from the high. Why do we suggest singing? Because if you don't sing it, if you just say it, your English mouth will trick you into mixing tone up with vowel length and both of them with English stress, which involves both length and raised pitch. So sing it out at first.

What do you need to sing? Basically, Kikuyu tone is simple - there is high tone, there is low tone. Two tones. If you can keep high and low separate, you should be fine.

But you won't be. Kikuyu also has what is called downstep. Which means very simply this. Under certain circumstances we go from a high tone (always from a high tone) to a tone which is not as high but is certainly not low. Try these:

tí nhóní   ti nyoni

'it is not a bird'   High-High-High

tí nggẃkẁ   ti ngũkũ

'it is not a chicken'High-High-Low

tí mbẃrí   ti mbũri

'it is not a goat'   High-High-Downstep

There are also places where tone rises. This you will find this a bit hard to hear:

ný mẃty̆ nĩ mũtĩ

'it is a tree'

A lot like a low, isn't it? But not quite. Listen for the bit of upsweep. Watch out, because it isn't enough to make it sound like an English question. Ìn ánỳ càse, prác-tíce, pråctîce, pràctîce. Sóónér ór låtér yóú'll gėt ít rîght.

Probably we should not mention this right now, but there is just one more thing to say about tone. This really is intonation, but after all, pitch is pitch. To do a question (this also works for some kinds of emphatic statements) you do the opposite of English. Most English questions for most speakers involve a rise: 'àre yòu còmíng?'. Nearly all (let us not generalize incautiously) Kikuyu questions raise up the tones at the beginning of the sentence and then fall down with a dull thud. Compare:

wỳ mwègá wĩ mwega

'you are good'

wý mẇégà? wĩ mwega?

'are you well?'

It is, we know, very difficult to keep this straight, but try to remember. If it sounds like an English question, it can't be a Kikuyu question. If it sounds like an excited statement in English, it probably is a Kikuyu question. It is not too bad hearing it, but be careful speaking.

B. Consonants

i. Inventory

The Kikuyu consonant system is one of the easier ones. Fewer consonants than in English. That is no problem, though the precise pronunciation of some of them will be. The full set of consonants is as below:

		t	c	k	h
b	dh/th	r		g	
m		n	nh/ny	ng/ng'	
mb		nd	nj	ngg/ng	

We could include the semivowels, but it is better to assume that they are actually vowels. There are, if you want to be fussy, some cases of *y* (as in the name of the language) that do not work quite like vowels, but they really do not cause any problems.

Kikuyu consonants, unlike the vowels, keep stiffly apart from one another. One may get vowel sequences like *ioi*, but every consonant is separated from the next by at least one vowel. No, *dh* and *ng* are not exceptions. The two symbols are just typographic conveniences. You may quibble about *mb* and the others in that line, if you want. But then you just have to modify the statement to say that except for the nasals, no consonant may be followed by another. You can do the same thing in English, claiming that *ch* is really *t* followed by *sh*. We find it easier to assume that *mb* and friends are units.

ii. Voiceless Consonants

Those of you to whom it means anything will be interested to note that Kikuyu has no direct contrast in voicing. The _k/g_ contrast looks like it, but is not, since _g_ is not a stop. This means that labelling the top row of the chart as voiceless is not terribly useful, but these do at least tend to behave similarly.

Kikuyu _t_ and _k_ hold no perils for the English speaker. They are not identical with the English counterparts, but close enough. Very rarely will you mishear them, and your mispronunciations negligible. The _h_ is also not too bad. It is probably often actually voiced, though we have put it up top with the voiceless consonants, and occasionally will be dropped by some speakers. But again it sounds enough like an English _h_ to pass, and for your _h_ to pass.

The _c_ is different. This varies considerably from one speaker to the next. For some (often in women) it is almost, but not quite, an _s_. For others, especially if excited, it is close to (but not quite) a _ch_. The norm, the average pronunciation which we advocate, is closest to _sh_ (but not exactly the same). Please try the following recipe. Say a good English _sh_ and feel how your mouth sets. Now pull the tip of the tongue down and hold it against the bottom front teeth while you try another _sh_. This ought to give you close enough to a Kikuyu _c_.

Actually, the *c* is not much trouble - almost no problem hearing it, since anything like *s* or *sh* or *ch* will probably be *c*. And little real difficulty saying it. The one exception is in what follows. In Kikuyu, *c* is very often followed by *i* and another vowel. The effect is as if you tried to put a *y* after an English *sh*. A little hard to do, a little hard to hear. Try these:

gẁcẁnggá 'to close'	gũcũnga
gẁcìẁnggá 'to gather them up'	gũciũnga

Well, keep working on it.

iii. Voiced Oral Consonants

The second row, despite the symbols, contains no stops, and most of the consonants spell trouble for English-speaking students. The simplest is the *dh* (written *th* in the older standard orthography). This is almost exactly like the English consonant at the beginning of 'this' and 'that' and in the middle of 'mother' and 'either' and at the end of 'loathe' and 'bathe' as these are spoken by most speakers of Standard English. A few people will use something a little more like the *th* in 'think', especially at the beginning of a word. In some cases it is a bit more like *d* than the normal English *dh*, so that the word 'behind' may sound a bit like *dùùdà* instead of:

dhùùdhà	thuutha

And there are other local variations.

Next r. Most of you will find this very un-English. Half of you half the time will hear an l, about a quarter of the time a quarter of you will hear a d. But Kikuyu has no l and no d. The few of you who know some Spanish (and remember how to pronounce it) will be better off. For hearing, just work on listening. For speaking, you want to aim at having the tip of the tongue hit the roof of the mouth once, very quickly. You could fake it by trying a very fast d. Try not to use your English r, unless when you try it you can feel yourself actually hitting the top of the mouth; or unless you are forced to give up.

The remaining consonants, b and g, are both non-English, and will both sound and feel very different from the English versions. The English b and g are both stops. When you say them, the mouth gets closed off so that the flow of air stops (hence the name). The Kikuyu b sounds more like a v to an English speaker. It does not stop the air flow any more than the v does. But it is not a v; v involves the teeth (try it). For Kikuyu b, a voiced bilabial fricative we put the two lips together (not tight, just loosely together) and blow to produce a near-v sound. It is basically an English b which has relaxed totally - you can come close after a visit to the dentist with novocain, or coming in out of the cold exhausted. If you must fake it, you are better off using a v rather than an English *b*.

The *g* is much the same. The tongue goes to the same position at the back of the mouth as for an English *g*, but it does not close off the air flow. Instead, we raise the back of the tongue close to the roof of the mouth, but not touching. Then blow through it, loosely, to produce a voiced velafricative. You could get away with an English stopped *g*, and some Kikuyu some of the time use such a thing. But better not. For both of these, you must conquer your English habits. Strive to relax and loosen your mouth - preferably without enriching your dentist before every class.

iv. Nasal Consonants

These are the third layer. Nasal because they involve pushing air through the nose. The first two, *m* and *n*, will not in the least disturb anyone who can sound like a normal English speaker. We will ignore them. That leaves two.

Start with *ng* or *ng'* (depending on whose spelling system you follow). Most English speakers will be able to do this - a velar nasal, if you please. It is probably (not certainly, but probably) the consonant you use on the end of 'sing'. Whether this is or not, all you want to do is put your mouth in position for a *g*. open up your nose and sinnnnnng. What? Yes, you can open your nose. Practice the shift from *m* to *b* and *n* to *d* and back again. The *d*/*n* change involves opening the nose.

You're absolutely right, there isn't much to it. But there is a catch. We do use this noise in English, most of us all the time. BUT we only use it at the end of a syllable. And all Kikuyu consonants start syllables, never finish them. And English speakers have a hard time, most of them, moving this to the beginning of the syllable. All of which explains why we spend so much time training you to say 'cow'. One consolation is that, messy though it may be for you to learn to say it, it is fairly easy to hear.

Finally, the palatal nasal, nh or ny (choose your orthography). This is not English, but is not too hard to do, if you can follow instructions and are careful. Put your tongue tip down, hard behind the lower front teeth, hold it there. Now arch your tongue up to touch the roof of the mouth, keeping it far forward and trying to do an n-facsimile. The result should be exactly right. Pronouncing an n and following it with a y will give you the wrong result - the tongue tip must not hit the top of the mouth.

v. Pre-nasalized Stops

Now the last four consonants. These are the ones you could take as clusters of two consonants if you really wanted to. When they come in the middle of the word they are no real trouble. The most you can find fault with is the nj, and all you have to remember is to hold your tongue-tip down while saying it. Very frequently, though, these come at the beginning of a word. Whatever you do, do not put a vowel in front. An English-influenced 'uh-mbembe' will not work, nor will 'imbembe' in place of *mbèmbé* 'corn'. You have two options. First, you can work hard and learn to put a very short nasal (*m*, *n* etc.) on the front. But keep it short - it should not receive a syllable of its own, not like the *m* of English 'mhm'.

The second alternative is to do what at least half the Kikuyu do at least half the time - just produce a rather long *b*, *d*, *j* (keeping the tongue-tip down) and *g*. A good way to fake it is to imitate an English-speaking headcold - yes, ibitate, pretedding that your dasal opedigs are blocked.

These, you will find, are, of all the consonants, the only ones that are easier to do than to hear. Kikuyu pronunciation does often eliminate the nasal, and the result is that, for instance, *g* and prenasalized *ngg* will often sound very close to the uninitiated ear. One thing that will help you to hear, perhaps. Any vowel followed by one of these prenasalized consonants is lengthened. If a word sounds as if it starts with *g*, and the end vowel of the word before is lengthened, it is really *ngg*. If you hear a *g*-like consonant in the middle of a word, and the vowel before it sounds short, it must be a real *g*, not an *ngg*.

vi. Vowel - Consonant Interactions

In every language consonants influence vowels at least a little, and vice-versa. Kikuyu is no exception. There is not much of this, but it is worth mentioning. Most is the effect on English-speaking ears, and will affect your understanding, not your speaking.

The usual culprits are the high vowels *i* and *u*, particularly when followed by other vowels. The sequence *ria* in Kikuyu, especially when it goes by quickly, gives much the same impression as *dhia*; *hia* and *gia* can also sound very close.

With *u*, things are worse. The sequence *bu* sounds a lot like *hu*. Both sound like *gu*. The *gu* and *bu* are likely to be confused with *ru*, which may be mixed up with *thu*. And *gu* may sound like *ngu* (or *nggu*), and *ngu* can be confused with *mu*. These will only be hearing problems, but you will need to be alert for them.

III. Kikuyu Morphophonemics

A. Vowel Coalescence

i. Conditions

When do vowels coalesce? Perhaps better, first, what do we mean by vowel coalescence? Vowel Coalescence we are defining as the adjustments in quantity and quality which take place when two or more vowels are juxtaposed in a single syllable. If you remember, we already discussed - or refused to discuss - what is a syllable earlier in this essay. We do not intend to define a syllable here, either. We do need to define a mora.

A mora, for the many who are not familiar with the term, plural morae, is a unit of vowel length. In Kikuyu a short vowel counts as one mora. A long vowel is two, so that the second syllable is one mora in the first example, two in the second:

gẁkẁrá 'grow'	gũkũra
gẁkẁẁrá 'pull up'	gũkũũra

A semi-vowel, or the nasal portion of a pre-nasalized stop, lengthens an adjacent vowel, as in:

kẁàrîà 'speak'	kwaria
kẁhàndà 'plant'	kũhanda

The first a of each of these is about (get proper instruments to test it if you want to be fussy) 1 mora and a half. The total effect is that of a long vowel, because the w and the n supply about half a mora to the ear. If you have a syllable with three vowel qualities in it as in:

mẁcîàîrý 'the woman who has given birth'	mũciairĩ
ný tẃóímîré 'we came out'	nĩ twoimire

then the first and last will be about half a mora each, leaving close to a mora for the vowel in the middle.

These facts, with a bit of luck, allow us to characterize a syllable, if not to define it. A syllable may contain one mora, or two, but no more. We are not so committed to bad puns as to say 'no mora'. The syllable may contain one, two, or a sequence of three distinct vowel qualities. If there are three, then they must be so selected that one does not go from a relatively lower vowel to a higher and then back to a lower vowel; nor go from a back vowel to a front vowel and then back; nor have three vowels of the same level. For which vowels are front, back, high, low, mid, and so forth, see the vowel chart given earlier in this essay.

ii. Regular Coalescence

We are almost ready to begin. Vowel Coalescence of the regular type occurs almost every time two vowels come together. When a prefix meets a stem (or another prefix) beginning with a vowel; when a possessive, for example, meets a noun beginning with a vowel; even when a verb is followed by a noun beginning with a vowel. The things that actually happen are more complex than the simplified version presented here. We will only give the results of the merger of the three most common prefix vowels (y / a / w) with following vowels:

First Vowel:	y	a	w
Second Vowel:			
i	yi	ai	wi
y	yy	ee	wy
e	ye	ee	we
a	ya	aa	wa
o	yo	oo	uo
w	yw	oo	ww
u	iu	oi	uu

The underlined symbols on the chart are semi-vowels, which means they are shorter, more like English y and w. The only combinations that do not produce semi-vowels are those where there is no change from one vowel quality to another.

In the traditional orthography the spelling of some of these is a difficulty, which is why we used this system. The w is spelled with ũ when it is followed by a consonant or a semi-vowel, and when it is long. Otherwise, when followed by a vowel, it is written w. But note that many Kikuyu will write ũ even followed by a vowel, if it is preceded by r. We don't do that, but many do. The combinations involving a are written exactly as given above. The y is written as y, strangely, only when it is not preceded by a consonant. Otherwise it is written ĩ.

Now, we have to remind you, more than one vowel can come together. There are prefixes that have long vowels, like *-raa-*. And there are prefixes that just consist of a vowel, like *-a-*, which can come in between another prefix (which will end with a vowel) and a verb stem (which may begin with a vowel). What happens is simple enough. A long vowel will behave just like a short vowel for purposes of the vowel coalescence chart. If there are more than two qualities involved, start with the first pair and fix them before moving to the next. This last rule means simply this. If we take *tũ-* and *-a-* and *-uma*, we put *tũ-* and *-a-* together first to produce *twa-*. Then put the *-a-* and *-uma* together and get *twòîmá*. If we did it the other way first (*-a-* and *-uma* for *-oima*, then add *tũ-*) we ought to get something like *tùòîmá*, which would be wrong.

Oh, yes. There are a lot of prefixes with the vowel *i*. No prefixes with *e* or *u*, only one fairly scarce one with *o*, but a lot with *i*. So why is there no column for *i* as first vowel on the chart? Simple. The vowel *i* does nothing in contact with other vowels. Doesn't change them, doesn't change itself. All that needs to be said is that *i* will always become a semi-vowel (with no change in the way it is written) except when followed by another *i*.

iii. Exceptions

In a number of cases the statements made in the preceding section are violated, or modified. First, consider the reflexive prefix *-yy-*. When this is followed by a consonant, there is nothing very strange in the way it behaves. However, if it is followed by a vowel, it will only allow mergers with the vowels preceding it. It will not form a single syllable with a following *y*: *kẁỳýrá* 'tell oneself' has three syllables, *kẁỳ* / *ý* / *rá*. Nor will it change quality to join a following *u*: *kẁỳúná* 'bend oneself' instead of something like *kẁĩúná*.

A similar, but different, problem appears with the Class 3 object prefix *-ww-*. This, too, merges in only one direction. But in this case it merges with the following vowel and will not combine with what precedes it. So we have *ný tẃrááẁrúgá* 'we are cooking it' instead of *ný tẃróórùgá*. And *kẁùùná* for 'to break it', showing that it does merge properly with *following u*.

Two other exceptions involve the sequence *wo*, which the chart says ought to change to *uo*. This will never change to *uo* in the passive ending *-wo*. And at the beginning of a word, a prefix *w-* which does not have a consonant on the front will not change to *u* when followed by *o* in modern Kikuyu. There are exceptions from the older language, but you probably would not recognize them very easily.

We also need to mention that Class 9 prefix *y*/*ĩ*, if it precedes immediately a verb stem beginning with *u*, will not shift to *i*. So, 'let it come out' is:

ýúmé yume

What may be another set of important exceptions is in the demonstrative pronouns, such as *káú*, *kýú*, *tẃú*, and so forth. If these are really one syllable - and that is a matter of definition - then they violate the law.

Then there are the mergers which are not quite common enough to be regular. For example, in many words *y* is dropped when followed by the locative *-iny*, if it is preceded by another vowel. The word *mẁcîỳ* becomes *mẁcî-înỳ* in the locative. Then there is the contraction of *ny* and *w* to *nẃẁ* 'who is it?' There are others, but they follow no predictable pattern and we will not enumerate them.

B. Vowel Harmony

i. Regular Vowel Harmony

We appreciate the musical talent necessary to learn a language where the rhythm and melody of a sentence - its pattern of length and tone - are so important to meaning. However, despite the heading, there is no need to form a Kikuyu barbershop quartet. Vowel harmony just means that the vowels of certain endings have to change in certain conditions.

What are these endings, and how do they change? First, any suffix beginning with *y/ĩ*. These include the *-yyte* ending of the Initiative, the *-yr-* that changes a verb to include an extra object, and a few others. All such endings change their vowel to e when the immediately preceding vowel is e or o. So we find:

ný ndúgýýté	nĩ ndugĩĩte
'I have cooked'	
ný ndẁẁgýýté	nĩ ndũũgĩĩte
'I have jumped'	
ný ndádhýýté	nĩ ndathĩĩte
'I have shot'	
ný nýmỳỳte	nĩ nĩmĩĩte
'I have cultivated'	
ný nínggýýté	nĩ ningĩĩte
'I have hit'	

But:

ný ndóreèèté	nĩ ndoreete
'I have looked'	
ný ndégéété	nĩ ndegeete
'I have refused'	

The endings with w/ũ as their vowel (a much smaller group) show a similar change. In this case, they change their vowel to o, but only after another o. So we have:

gẁtùmẃra	gũtumũra
'unstitch'	
kẁẁmbẃrà	kũũmbũra
'make fly up'	
kẁhàrẃrà	kũharũra
'tear off'	

kẁènjẃrà	kwenjũra	'lay bare'
gẁkỳỳnẁrà	gũkĩĩnũra	'untie'
kẁhînggẃrà	kũhingũra	'open'

But:

kẁrògòrà	kũrogora	'remove spell'

What happens in both cases is that the level of the vowel of the suffix is lowered to match (or harmonize with) the vowel of the stem.

ii. Exceptions: Real and Apparent

Thanks to vowel coalescence and the tendency of some suffixes to move over politely to make way for others, we get sequences that seem to violate these rules. Consider these two verbs:

ný óóréété	nĩ ooreete	'he has rotted'
ný óórýýté	nĩ oorĩĩte	'he has run away'

The former has an o-e sequence which fits all that we know about vowel harmony. The latter has an -yyte following o. which ought not happen. Why? Look at the first person singular:

ný njóréété	nĩ njoreete
'I am rotten'	
ný njẃrýýté	nĩ njũrĩĩte
'I have run away'	

Now we see the reason. The vowel preceding the *-yyte* in 'run away' is really an *w/ũ*, not *o* at all. It is behaving perfctly regularly. It only looks like an *o* because of vowel coalescence. Now we know what we have to do. Fix up vowel harmony first. Then when that is done we can start on coalescence.

Here is another puzzle for you. The verb 'cut' is:

gẁtèmá	gũtema

So 'cut for someone' is:

gẁtèmérà	gũtemera

The vowel harmonizing works perfectly. But consider the habitual forms of these:

gẁtèmága	gũtemaga
gẁtèmágỳrà	gũtemagĩra

Why did the ending change from *-er-* to *-yr-*/*-ĩr-*?

If it is not immediately obvious, you didn't read the rule right. This is no real exception. We said, if the vowel before it is *e* or *o*. But in the habitual, the vowel immediately preceding the ending is an *a*. Right? Right. This does become a problem with a few verbs where the beginner does not expect what looks like a change from *e* to *y/ĩ*, but is perfectly proper.

So now some real exceptions. There is an ending *-wo* which is the passive suffix, which was already an exception as far as vowel coalescence was concerned. Exception number two for *-wo* is that neither the *w* nor the *o* ever changes, whatever it is attached to.

And a positive exception. In the demonstrative pronoun for distant positions, *-rya*, the vowel of the stem changes, in Class 10. With the *i-* prefix of Class ten we get *íríá*. This vowel change is obviously like vowel harmony, with one vowel changing level to match what precedes it, but this is the only case of such a change.

C. Semi-vowels and their Changes

i. Deletions

In certain cases the semi-vowels *y* and *w* are lost. The conditioning is very simple indeed. Take the verb *kùòyá* 'take'. Now, in the subjunctive we have:

njóé	njoe
'I should take'	

In the Past:

ný njóírě	nī njoire
'I took'	

In the Initiative:

ný njóéété	nī njoeete
'I have taken'	

Do you see the pattern? Look at the passive. The ending is

-wo, as in

kw̃̀rùgw̃́ó	kũrugwo
'be cooked'	

So from *kw̃̀rỹ̀á* 'eat' we get

kw̃̀rỹ̀ó	kũrĩo
'be eaten'	

Now do you see?

The rule is simple. If *y* comes between two vowels, and one of those vowels is a front vowel (*i*, *y/ĩ*, *e*), the *y* drops. If the *w* comes between two vowels, and one of those vowels is a back rounded vowel (*u*, *w/ũ*, *o*), the *w* drops.

Warning. There are two seeming exceptions. In standard orthography, the reflexive prefix (which, you remember, does not coalesce with what follows) is often written with a *y* before a following vowel:

kw̃̀ỹ̀óná	kwĩyona
'see oneself'	

This *y* is there primarily to indicate the break between syllables, and has no real existence.

The other apparent exception lies in the nature of semivowels. Most of them are vowels led astray by ill-chosen companions. An *w/ũ* prefix set in front of a vowel and reduced in length. But a relatively smaller number of *y*s, particularly, have their origins in consonants. The stem 'long' as in *mw̃̀rààỳà*, for example, is related to the Meru *mw̃̀rààjá* and the Kamba *mẁàsá*. As far as the deletion goes, these *y*s are no different from any other. In fact, the *y* of *kùòyá* used as an example used to be a *i*.

But when these are followed by the passive *-wo*, they behave like consonants. So we get from *gẁdhỳà* 'to grind':

gẁdhỳò	gũthĩo
'be ground'	

We may contrast this with the passive from *kùòyá* 'to take':

kùòyẃó	kuoywo
'be taken'	

Why didn't the w drop? Because the *y/I* of *gẁdhỳà* is a vowel, so *w* between *y* and *o* drops, but the *y* of *kùòyá* is a consonant, functionally speaking. So *w* between *y* and *o* does not drop.

ii. Expansions

As you will remember, our two high vowels are *i* and *u*. These frequently (especially *i*) precede vowels in various prefixes. If they precede vowels, coalescence rules predict they become semi-vowels. So far so good. If, however, there is no consonant in front, they feel strange and strained. So they make up a consonant. Demonstrate.

The Independent Pronoun consists of a prefix followed by *-o*. The Class 10 prefix is *i-*. The Independent Pronoun of Class 10 is *cio*. The *c* is thrown on whenever the *i* prefix precedes a vowel and has no consonant to protect it.

The Class 3 prefix is *w-/ũ-*. In front of the *-o*, coalescence rules make it into *u-*. The Class 3 Independent Pronoun, then, is *guo*. The *g* has been developed to give the *u* semi-vowel a supportive consonant.

Of these, only the *i/ci* alteration is important. The *u/gu* shift is useful to the linguistic historian, and helps to explain some strange forms in Class 3, like *gùòyá* 'fear' which ought to have a *w-* prefix. But the *i/ci* affects a lot of Class 10 forms, and is fairly regular in that class. Know it. The *i-* followed by a vowel will be *ci-*.

Exceptions to the *u/gu* are so numerous that it is not worth discussing them. Exceptions to *i/ci* occur, in nouns, for example, but should not be frequent enough to disturb you.

D. Dahl's Law

i. The Basics

The phenomenon being talked about here is the very frequent and important alteration between *k* and *g*. Why call it Dahl's Law? Don't worry. It is named after a man named Dahl who didn't even work with Kikuyu. If you are a Bantuist you know all about him. If you want to be a Bantuist you can find out about him. If you aren't a Bantuist, and don't want to be, it is of no real interest. Just take it that this is the traditional name of the shift.

What happens? It is very simple, really. If there is a prefix with a k in it, it must sooner or later be attached to a stem. A prefix with no stem is as useless as a rose with no stem, though prefixes are less attractive. That stem may have no consonant in it. If the consonant beginning the next syllable is a t, a dh, a c, or another k, then the k in the prefix will be replaced by a g.

So if we take the infinitive prefix kw- as a useful example, we find:

gẁcòòká	gũcooka
'return'	
gẁkẁẁrá	gũkũũra
'pull up'	
gẁdhèkà	gũtheka
'laugh'	
gẁtẁmá	gũtũma
'send'	

Contrast kẁhìdhá 'hide', kẁrùmá 'curse', and so forth.This is very simple.

ii. The Details

Well, not all that simple. First, you may find that the consonant starting the next syllable is not the first sound in the stem. If you take the verb -yk- 'do', the infinitive will be gẁỳká. The vowel of the prefix and the vowel of the stem properly coalesce to give just one syllable, the next syllable begins with k, so the prefix turns to *gw-*. It is not the number of vowels between the two consonants, it is the number of syllables that counts.

Secondly, we can have a string of *k* prefixes. Suppose we take a *ka-* subject prefix. And a *-kī-* situative marker. And a *-kaa-* future marker. And a *-kī-* marker of a type which can be put into almost any verb form with little difference in meaning (you'll find plenty in the texts). And a *-kū-* object prefix (second person singular). And a verb stem beginning with the right consonant - say *-theka* 'laugh'. Now put them all together in the order mentioned. No, forget tone - you could never use this by itself, and it is not worth figuring out what its tone ought to be. Sure, it is theoretiaclly possible, but you'll wait a very long time to hear it. What will happen?

The subject prefix *ka-* comes before a *k*, in the situative *-kī-*. So it changes to *ga-*. Now the *-kī-* precedes a *k* in *-kaa-*. So it turns to *gī-*. Then *-kaa-* comes in - before the second *-kī-* prefix; so now we have *-gaa-*. Sure, you can see what's coming. The *-kī-* before *-kū-* turns to *-gī-* and *-kū-* before *-theka* turns to *-gū-*, and the result is:

gagīgaagīgūtheka

As we say, if you don't like long verbs this is the wrong language. If you are curious, the whole thing translates approximately as 'before it goes and laughs at you'.

To short-circuit this, if you have a string of *-k-* prefixes each will shift the one before it to g. Just start with the beginning and work on in. But wait, we are not done. This does not work with prefixes only. There is a set of one-syllable items which are fairly tightly bound to what follows them. Proclitics, to be technical. Some of these can have k as their consonant. Prime examples are the possessives:

gẁà Kámàù   gwa Kamau

'at Kamau's place'

and certain contracted forms of the 'be' verb:

géé Kàráátìná

'it is at Karatina'

These, obviously, follow the same rule, changing k to g when followed by a c, dh, k, or t. And sometimes they will do it when the next consonant is a g that used to be a prefixed k, though this doesn't always work. So we find:

gẁà Gýtàẁ   gwa Gĩtaũ

'at Gĩtaũ's'

although kwa is possible.

Again, like the prefixes, these items will often shift for a following c, k, t, or th. So one can find:

gẁà àdhúúrì

'at the elders' place'

However, this too is variable with these words, so that kwa is possible again.

iii. Exceptions

Given that we have limited this phenomenon to prefixes and proclitics, and specified that the behavior of proclitics is variable, there are few if any real exceptions. No places where the k ought to turn to g but does not.

There are some apparent exceptions due to syllabicity. The reflexive marker, we stated, will not form a single syllable with a preceding vowel. So we find seemingly incorrect forms like:

kẁỳ̀ýkýrà   kwĩĩkĩra

'dress oneself'

kẁẁtémá   kũũtema

'cut it'

In these cases, the double vowels form two syllables, not one, so the following consonant is not at the beginning of the syllable after the prefix.

There are, however, a few real positive exceptions - ks which ought not turn to g but do. The change should only affect prefixes. But in some verbs, it affects the stem-initial consonant:

gẁkẁẁrá   gũkũũra

'pull up'

kẁgẁẁká   kũgũũka

'be pulled up'

The -wk- and -wr- are suffixes, the basic stem -kw-, but it is affected by Dahl's Law. Most such cases will never bother you, however.

E. Nasal Assimilation

i. Where?

The changes which affect nasal prefixes are probably the most important things that consonants do in the language. They are a little complex, though the principles are simple enough with a little insight.

There are in Kikuyu a number of different nasal prefixes, which we will represent for now with N-. There is the the First Person Singular object prefix, which is always N-. There is the corresponding subject prefix to verbs, which is N- whenever it comes directly before a verb stem, and also before certain verbal prefixes (though its behavior before prefixes is rather erratic). There is the adjectival prefix of Class 9 and 10. There is the nominal prefix of most Class 9 and 10 nouns.

All of these behave exactly the same way. They combine with following consonants in what at first seem strange ways. They always lengthen preceding vowels, even though in some cases the prefix causing the lengthening may seem to disappear. And all of them are remarkably productive and remarkably regular.

ii. The Vanishing Act

When one of the N- prefixes is put before h, dh, n, m, nh, or ng, it seems to disappear. It is, basically, absorbed, leaving only the vowel length which always appears with a nasal prefix to show it was there. So we have:

kẁẁhìdhá	kũhitha
'hide (kẁhìdhá) me'	
gẁẁdhèkà	gũũtheka
'laugh (gẁdhèkà) at me'	
kẁẁmèná	kũũmena
'hate (kẁmèná) me'	
kẁẁnògíá	kũũnogia
'tire (kẁnògíá) me'	
kẁẁnhììtà	kũũnyiita
'catch (kẁnhììtà) me'	
kẁẁngẁrýkìà	kũũng'ũrĩkia
'annoy (kẁngẁrýkìà) me'	

In the standard orthography, where vowel length is less regularly marked, and where tonal information is not available to help distinguish, this 'lost' object prefix is often written with an apostrophe: kũ'hitha, etc...

iii. The Simple Ones

With another set of consonants, we have a simple process: add the nasal, and shift the consonant to a voiced (obviously, prenasalized) stop. These are b, c, k, t:

kẁmbààrà kũmbaara

'look (*kẁbààrà*) at me'

kẁnjìàrá kũnjiara

'gave birth (*gẁcìàrá*) to me'

kẁnggìnhá kũnginya

'step on (*gẁkìnhá*) me'

kẁndẁma kũndũma

'send (*gẁtẁmá*) me'

Notice that the *nd* and so forth does not cause prefixed *k* to shift to *g*, though the basic *t*, ect., does. The *b*, of course, would not cause the change in any case. For some forms of Kikuyu, where *nd*, for example, tends to sound like a simple *d*, one has to listen for the lengthened vowel and the voiced stop - voiced stop in Kikuyu count as prenasalized whether the nasality is heard or not.

iv. The Messy Ones

Yes, there are the more difficult ones. There are only three types of stem here - starting with *r*, starting with *g*, and starting with a vowel. But each of these behaves in two different ways. If the first syllable of the stem begins with a vowel, *g*, or *r*, then one must look at the second consonant as well. If it is a nasal or prenasalized stop, then the result is a plain initial nasal:

kẁẁnhòná kũũnyona

'see (*kùòná*) me'

kẁẁngùnà	kũũng'una
'benefit (kẁgùnà) me'	
kẁẁnẁmá	kũũnũma
'bite (kẁrẁmá) me'	

The position of the nasal depends on the initial of the stem. A palatal nh/ny if it begins with a vowel; velar ng/ng' to match g; and a velar n to replace r.

If, however, the next consonant is not a nasal or a prenasalized stop, the result is a prenasalized stop just like those found with b, c, k and t. So we get:

kẁnjỳtá	kũnjĩta
'call (gwỳtá) me'	
kẁnggèĩdhíá	kũngeithia
'greet (kẁgèĩdhíá) me'	
kẁndòrà	kũndora
'look at (kẁròrà) me'	

The positions are selected just as in the preceding batch. A palatal nj for the vowel initial, ngg for the velar g, and nd for r. The difference between the two subjects reflects an old phenomenon officially known to us Bantuists as 'Meinhof's Rule', alias the Ganda Law. Now you know. Actually, it is simply that the stop of ngg, for example, when it is followed by a nasal as well as preceded by one, just naturally wants to give up, open the nasal passages and leave a plain ng.

v. Trickiest Part

Whatever the reason, these changes will take practice. Fortunately, they happen often enough so that you will get the practice, like it or not.

Exceptions to the nasal rules are very few. We will only note one or two. First comes the only one you are likely to notice. At least one verb, *kẁbùndídhìà*, 'teach', is an exception to the rule that *N-* and *b* give *mb*. For at least some Kikuyu, this will more often give *kẁẁbùndídhìà* instead of *kẁmbùndídhìà* for 'teach me'.

The why of this is easy to see if you know Swahili and see any pattern to what Kikuyu consonants do to nasals. The form *kẁbùndídhìà* derives from Swahili *kufundisha*. This means that the *b* of *kẁbùndídhìà*, whose Swahili origin is very much felt by the Kikuyu, wants to behave like a voiceless fricative. In Kikuyu *h* and *dh*, both of which were once voiceless fricatives, absorb the nasal, so this *b* does the same. Other *b*s in the language correspond to Swahili, English, or Maasaī *p*, *b*, or *v*, and so take *mb*.

The other minor exceptions we want to point out involve reduplicated forms. The word for 'flame' is *rẁrỳrỳmbý*. The rules say the plural should be 'ndỳrỳmbý', but it is really *nỳnỳmbý.* Similarly, we find *ìbèèbé* 'maize plant' but *mbèmbé* 'maize'. What appears to be happening is that in these items where the first syllable appears twice, the *N-* prefix is also attached twice. There are not many of these, and if you do memorize singulars and plurals together they should cause no problem.

But now comes an important exception. Not really an exception - just a maddening regularity. We told you that stems beginning with a vowel take *nh*/*ny* as the *N-* prefix reflex if the following consonant is nasal, *nj* if it is not. Let us hasten to reassure you - this is true. But a few stems have a long vowel following that *nh* or *nj*.

We can not hear any difference in length between *gẁỳtá* 'call' and *kẁỳrá* 'tell', nor between *kẁẁrága* 'kill' and *kẁẁríá* 'ask'. But with *N-*, we get:

kẁnjỳtá kũnjĩta
'call me'
kẁnjỳỳrá kũnjĩĩra
'tell me'
kẁnjẁrágà kũnjũraga
'kill me'
kẁnjẁẁríá kũnjũũria
'ask me'

There is good reason for this. All prefixes except for *N-* include a vowel. This will coalesce with the initial vowel of the stem. But since there is no way to have more than two morae in a syllable, as stated above, vowel coalescence makes the difference between 'tell' and 'call' inaudible. When the *N-* is added, no vowel coalescence occurs, and the length difference can be heard. In the vocabulary we have been careful to write long vowels in the stems of these words. But please remember that except after _N-_ they are no different from other vowel-initial stems, and that we will not write them differently in texts.

F. Tonal Alterations

i. Preliminaries

The Kikuyu tonal system is, realistically, one of the more complex ones going. A full understanding of the tonal behavior of nouns and especially verbs requires a lot of background in the functioning of Bantu tonal systems and considerable calculation. Fortunately for you, we have no intentions of attempting to bring you to full understanding. Perhaps not even partial understanding.

It is possible to present a much reduced picture of Kikuyu tone. For this, we need to ignore as irrelevant most of the complex behavior that goes on inside the word. We look only at what happens between words, how one word affects another. This provides less detailed, but more useful information. We hope it will be acceptable.

Tone, essentially, is pitch. In Kikuyu, as in many other languages, it is most important in distinguishing one word, or one form of a verb, from another. The difference between *mẁàkî* 'fire' and *mẁàkí* 'builder' is in the tone of the last syllable. It is as important as the difference in vowel length between *gẁkẁrá* 'grow' and *gẁkẁẁrá* 'pull up', the difference in vowel height between *gẁtùmá* 'sew' and gẁtẁmá 'send', or the difference between front and back in kẁrìgá 'be too difficult' and kẁrùgá 'cook'.

So it is important. But it is also a part of the language which is unfamiliar to most English speakers (except perhaps for trained singers). And, to make it worse, it involves a lot of adjustment. A word with one tonal pattern in isolation may show as many as four different patterns depending on its position in the sentence. These result from the interaction of what we may distinguish as four distinct processes: Single Raising, Single Lowering, Block Raising, and Block Lowering. Each of these has a definable domain, and will be discussed separately below.

It must be stressed that this is a very simplified discussion. There will be no treatment here of details of intonation such as question marking, the placement of register lowering, downdrift simplification, or any of the other real complexities. These are not susceptible to easy analysis, and intellectual assimilation, and must be passed over like the details of tonal interaction inside a word.

Another set of phenomena which we cannot fully treat here is the problem of vowel coalescence between words. This affects tonal behavior not infrequently, so that we have

nẃ mẃdhùùrì
'he is an elder'

but

ný á*dhúú*rî

'they are elders'

The vocalic prefix *a* forms a single syllable with *ny*, so the raising which affects only the prefix syllable in the singular raises the first syllable of the stem. These changed you must observe and analyze for yourselves.

ii. Single Raising

This involves the raising to high of one low tone at the beginning of a word. Most low tones may be raised exactly as is seen in:

mẁdhùùrî	ný *mẃ*dhùùrî

'elder'

We will use forms like ný mẃdhùùrî 'he is as elder' to illustrate Single Raising, because it is one of the most common words to cause such a raise. Long vowels may be raised as well as short ones:

mààmǎ	ný *máá*mǎ

'uncle'

Long vowels, however, will not be raised if the tone of the following syllable is high (unless there are two following highs in the isolate form):

kààná	ný *kàà*ná

'child'

Notice that this failure to raise also applies to words which have isolation forms with following low, but raise it after ny:

ndẁẁnhẁ ný ndẁẁnhẃ

'market'

What matters is the tone which follows it when it is in position for raising.

If the first vowel is short, and is in the stem, not a prefix, it will usually also fail to raise if the next vowel is high:

mbẁrí ný mbẁrí

'goat'

But if the short vowel is in a prefix, it will be raised, and the high in the first syllable of the stem will be downstepped:

gỳcẃhỳ ný gýcẇhỳ

'ring'

What words cause Single Raising? For details, you must consult the vocabulary. All nouns and adjectives (and most verbs) which have a final high or rising tone. We will exemplify this using diminuitive nouns followed by the adjective 'small':

kàànáá kàànáá kán!ínì

'child'

kànhàmw̌ kànhàmẁ kán!ínì

'animal'

Notice the lowering of the rising tone - we will discuss that later. Nouns and adjectives which in isolation end with low will also condition Single Raising, if the form used after *ny* ends with high or rising tone:

ný kárỳỳgẃ　　　kàrỳỳgẃ *ká*níínì

'girl (*kàrỳỳgẁ*)'

ný gádhàkǎ　　　gàdhàkà *ká*níínì

'patch of land (*gàdhàkà*)'

But:

ný kágẁndà　　　kàgẁndà *kà*nfínì

'garden (*kàgẁndà*)'

Since *kàgẁndà* never has a final high, and since Single Raising is basically the passing on of a final high tone, we see no raising.

For verb forms, it is necessary to memorize which raise and which do not.

iii. Single Lowering

This is a little easier to describe that single raising. It affects the other end of the word, however.Single Raising lifts up the first vowel of a word. Single Lowering lowers the last vowel. The rule is simple enough to operate. A final high or rising vowel of a noun or verb becomes low when the word is followed by another word. Only, however, if the second word is subject to Single Raising.

So if we take *nhàmw̌* 'animal and *ndìtẁ* 'heavy' we find:

nhàmẁ ndítẁ

'heavy animal'

This shows a high final vowel; rising vowels occur only at the end of an utterance. Taken as a pair, Single Raising and Single Lowering are obviously related. Together they amount to taking a high tone from one word and moving it across to another.

But the two are not as closely linked as that. The nouns *mbẁrí* 'goat' and *njèègé* 'porcupine' have the same tonal pattern in isolation. Both condition Single Raising in a following word:

mbẁ*rí* ndítẁ

'heavy goat'

njéé*gè* ndítẁ

'heavy porcupine'

But, as the last examples show, only *njèègé* is subject to Single Lowering. So it is not a simple passing of high tone. It cannot be said that every word which conditions Single Raising automatically undergoes Single Lowering; however, it is true that every word subject to Single Lowering also causes Single Raising.

Which 'raisers' do and which don't? Some generalizations are possible. All words ending in a rising tone, including those which only have the rising tone after *ny*, are both raisers and lowerers:

nhàmw̌   nhà*mẁ* ndítẁ

'animal (*ný* *nhámw̌*)'

njàgỳ   njà*gỳ* ndítẁ

'zebra (*ný njágỳ*)'

All words which when not preceded by *ny* end with a string of two or more high tones are both raisers and lowerers:

mbàhácá   mbàhá*cà* ndítẁ

'envelope'

But words which only have two final highs when *ny* does precede raise without lowering:

nggènggèrè   nggènggé*ré* ndítẁ

'bell (ný nggènggéré)'

For other raising words, there is no way to predict which ones lower. Often those that do lower show a high tone replacing a low on the preceding syllable, as was seen in *njèègé*.

iv. Block Raising

In the literature this has often been called 'tone reversal', largely because it involves strings of low tones becoming high. It is a little more complex than a reversal, though. Highs are not lowered, though lows are raised.

The environments are perhaps easier to describe than those for Single Raising. It takes place after the negative marker *ti*, after some negative verb forms, and also affects the second modifier of a noun and the second object (or adverb) of a verb. For our purposes it is easiest to illustrate with nouns following negative *ti* and followed by an adjective. Take a word which is basically low throughout:

dhègèdhì nèné   tí *dhégédhí* *né*nė

'weevil'

All the lows are raised. Now with a high:

nggàmỳỳrá nèné   tí *nggámýý*rȧ nèné

'camel'

With two highs:

mbàhácá nèné   tí *mbá*hȧcá nèné

'envelope'

Starting with a high:

nggẃnggẁní nèné   tí nggẇnggẁní nèné

'bedbug'

From these examples we can see the principle. Any series of initial lows is raised to high. It doesn't matter how long:

tí *dhégédhí* *ndítẃ*

'it is not a heavy weevil'

Here a series of five low tones in two words (*dhègèdhì ndìtẁ*) is raised as a unit. The first high to come along ends the string of raised tones, and appears as a downstep.

In some cases we seem to see exceptions. The word *nggẁkẁ* 'chicken' seems to have low tone, but after *ti* we have:

tí nggẃkẁ

'it is not a chicken'

The final vowel remains low. The reason becomes clear when we follow it with an adjective:

nggẁkẃ nèné   tí nggẁkẇ nèné

' (it is not) a big chicken'

The last syllable of *nggẁkẁ* is high after *ny* or when another syllable follows. It therefore ends the series of raised lows, very normally. But then it is lowered in final position by Block Lowering (which we will get to soon), so the end result appears to violate the Block Raising rule.

This makes for some confusion, since nouns identical in isolation will behave differently with *ti*:

mẁtẁgẁtì   tí *mẃtẃgẃtí*

'land-clearer'

mẁdhìgẁòtà   tí *mẃdhígẃó*tà

'

mẁrỳmỳrè   tí *mẃrýmý*rè

'way of cultivating'

mẁrùgỳrè   tí *mẃrúgỳ*rè

'way of cooking'

If one compares not the isolate forms, but the forms used after *ny*, the behavior fits the expected pattern:

ný mẃtẁgẁtì

ný mẃdhìgẁòtă

ný mẃrỳmỳré

ný mẃrùgýré

v. Block Lowering

By now a pattern should be clear. Single Raising affects one initial tone. Single Lowering affects one final tone, and frequently accompanies Single Raising. Block Raising may affect several initial tones. So - Block Lowering, logically ought to affect potentially several final tones, and ought to cooccur fairly frequently with Block Raising. For once, logic works. Both of these predictions are correct.

The environment for Block Lowering is actually very simple to describe. In utterance final position, except for the first two words in the noun phrase following ny or an affirmative verb, Block Lowering will take place. What happens is that a series of highs is lowered in this position. So we have:

mẁrìríkányré mẁègà

'a good way of remembering'

Here the following mẁègà (not subject to Single Raising) gives an environment which allows the four high tones to stay high. But if the adjective is removed, we find:

mẁrìrìkànỳrè

As with Block Raising, the length of the string of highs is not important. Examples showing Block Lowering of rising tones, single highs, two and three may be found; many appear in the preceding section.

What words are subject to Block Lowering There is no way to predict. One can generalize a few points. Only words which condition Single Raising show Block Lowering. Words which end with a string of at least two highs after ny and are subject to Single Lowering will not undergo Block Lowering:

ný márímẃ ný máríḿẁ máṇèné

'they are (big) ogres'

màrímẃ

'ogres'

But:

ný mẃtònggóríá ný mẃtònggóríá mẃnèné

'it is a (big) leader'

mẁtònggòrìà

'leader'

The second example does show Single Lowering; the first does not show Block Lowering. This rule cannot be applied if there is only one final high, however:

ný mẃtùrí ný mẃtùrí mẃnèné

'he is a (big) blacksmith'

mẁtùrí

'blacksmith'

ný mẃrònggó ný mẃrònggó mẃnèné

'he is a (big) liar'

mẁrònggò

'liar'

These two nouns are identical with ny, neither shows Single

Lowering, but only one is subject to Block Lowering.

Ultimately, the only way to know which is which is to memorize: this word causes Single Raising, is subject to Single Raising, is not subject to Single Lowering, is subject to Block Raising until the second syllable, and is subject to Block Lowering. That is a lot to remember for every word in your vocabulary. Be of good cheer. Even the Kikuyu are not always sure. There are many words nearly all Kikuyu agree on. But for many others, two speakers chosen at random will use different tonal patterns. A little variation will not hurt. Just be sure of the ones most likely to involve you in off-color puns.

Essay 2: What Marx Never Told You About Class and Concord

I. Introduction to the Class System

We are going to assume for the moment that you know nothing about Class Systems. Not that you don't know about Bantu-type Class Systems (typical of the great Niger - Congo language family). But also that you don't know about Indo-European style Class Systems (they call them gender systems in those languages). Nor Australian ones, nor Algonquian, nor Polynesian classifier systems.

The basic principle behind all of these is the same, although the details vary tremendously. We are talking about groups of nouns that behave alike in specific ways. Not in terms (at least not necessarily) of shape - of prefixes, suffixes, infixes, vowel harmony, tone, length, or any other visible aspect. These may coordinate with the grouping of the Class System, but certainly do not have to. The important similarity is in the way other words around the noun change to agree with it.

Let us exemplify, from the Class System of Standard English. What? They never told you Standard English has a Class System? Go sue your local school board. Of course it does, and we are about to discuss it. If your own natural form of English does not do any or all of the things we are about to mention, don't worry. The fact that you are reading this certifies that you know enough about Standard English to follow the argument. So here goes. The English Class System.

We have in English two major sets of nouns. You will know them as Singular and Plural. These two sets are differentiated on the basis of agreements in two principal places: the demonstrative pronoun and the present tense verb. Consider:

this cat eats cheese
these cats eat cheese

Now this looks as if it is simply correlated with the ending on 'cats'. Which looks as if we might be mistaken in claiming there is nothing inherent in the noun determining it. So explain this one:

this sheep eats grass
these sheep eat grass

Clearly it is not the different ending on 'sheep' which determines it. So maybe it is the meaning? After all, the 'this/these' difference goes along with the number of distinct items in both examples. But look:

this suit needs pressing
these trousers need pressing

If your suit is one unit, you must really be a trend-setter. But how do you get into it? On the other hand, even if you do have a one-piece suit, if your trousers are in several distinct parts perhaps that explains why you've missed a few classes.

So it is not the shape, and it is not the meaning. The difference must be, as we said, the agreements they take. The sets of nouns ('this __ is' and 'these __ are') we can call Classes. Which is why we call it a Class System. The agreement we call Concord, which is why we can alternate calling it a Concord System.

In Kikuyu, the basic principle of the Concord System is exactly the same. There are sets of nouns, which have distinct forms of other words agreeing with them. The Classes cannot be identified on the basis of the shape of the noun; *hìnhá* 'strength' and *mẁrẁẁdhì* 'lion' belong to the same class, though the former has no prefix and the later a prefix *mw-*. And *ìrìmẃ* 'fools' and *ìrímẃ* 'ogre' belong to different classes although they both have prefixed *i-*.

Nor is it meaning. There are two words for 'poor man', *nggỳà* and *mẁdhỳỳnì*, which belong to different classes. At the same time, a single class contains the following nouns (all with the same prefix): *mẁàkì* 'fire', *mẁrẁẁdhì* 'lion', *mẁtỳ* 'tree', *mẁèrí* 'moon', *mẁkòrá* 'thug', *mẁtẁẁrỳrè* 'way of life', *mẁgùònggó* 'tusk', *mẁàtẁ* 'beehive', *mẁgùý* 'arrow' and *mẁcìỳ* 'homestead'. Only a small sampling, but including humans, animals, abstractions, plants, artifacts, natural objects, body parts, and so forth. If meaning plays a significant role in determining class affiliation, the rules are far from obvious.

So, just as in English, the Class System rests not on the inherent character of the noun, but on Concord. There are only two differences between the Kikuyu system and that of English, both trivial. Of course we do not count as a real difference the fact that the words of the two languages are totally different. The first, though insignificant, difference is that in English there are two Classes distinguished by Concord; in Kikuyu there are fourteen. Hardly worth mentioning. The second, equally trifling, is that in English only pronouns, the present tense, and a few irregular forms of 'to be' show concord; in Kikuyu all pronouns, adjectives, numerals, subject markings on nearly all forms of nearly all verbs, object markings, possessives, and a few other items all agree with the noun. But who is counting?

As a general illustration of the Class System in action, consider the two following examples:

àdhỳỳní ácìó átáánó óódhė áá ìtẃẃrà rýrý máárỳ èègá,
nó cìàná cìàó ítìàméééndèètè
nggỳá ícìó ídhááno cíódhè cíá ìtẃẃrà rýrý cíárẏ njègá,
nó cìàná cìàcíó ítìàcíéndèètè

Both may be translated 'all five of those poor people from this village were good, but their children did not love them' Each underlined affix is a Concord marker agreeing with the noun. Yes, that is a lot of concord.

In this Essay we will present you with two sections. The first will detail the individual Classes, or Concord Sets. The second will present paradigms for the various forms that show concord. The order of the two is arbitrary, of course; there seems no strong theoretical reason to prefer one over the other. Together they ought to be of some use to you.

II. The Concord Sets of Kikuyu

A. Introduction

In this section we will present you with information on the Kikuyu Classes or Concord Sets. For each of the fourteen sets we will list the distinct formal characteristics of the nouns pertaining to that set, where relevant discussing meaning as well as shape.

We will give as well three prefixes which differentiate the sets from one another. These are: the Adjective Prefix, as seen on the adjective stem -nènè 'big'; the Pronominal Prefix, as seen on the Third Position demonstrative stem -rya-, and the Verbal Subject Prefix, as seen on the stem -ry 'be' in the Present. We need to use the three because no one set of forms differentiates all the Classes. It is the set of agreements which is distinctive, not any one agreement. Of course, these three are only a sample. For the remainder, we recommend looking at the final segment of this Essay.

B. Class 1

i.

This Class includes the majority of human beings, and includes very few nouns that are not human beings. The defining concords are:

Adjective: mẁnèné

Demonstrative: ẃrýá

Subject: àrý

The Subject Prefix appears as w- in the relative verbs when the subject is identical with the noun modified by the relative clause. The nouns of this Class are uniformly countable and singular.

ii.

Most nouns of Class 1 have a prefix mw- identical with the Adjective Prefix, and plurals in Class 2 with a prefix a-:

mẁndẁ

'human being'

mẁrùtànì

'teacher'

mẁrùtẁò

'student'

mẁrỳìdhí

'herdsman'

mẁẁgỳkẃyẃ

'Kikuyu'

mẁìkàmbà

'Kamba'

mẁẁhỳndỳ

'Indian'

mẁdhẃnggẁ

'European'

mẁdhỳỳnì

'poor man'

mẁtùmííà

'woman, wife'

mẁdhùùrì

'elder, husband'

mẁẁrìẁ

'son'

mẁìrýýtù

'girl, maiden'

mẁànàkè

'young man'

mẁẁdhígárí

'policeman'

mẁhìkì

'bride'

mẁrààtá

'friend'

mẁcììrìdhànìà

'judge'

mùònjòrìà

'businessman'

mẁàrỳ

'daughter'

iii.

A smaller number have no apparent prefix in the singular (though some in fact have a prefixed *N-*). These have a plural in Class 2 with a prefixed *ma-*. As an alternative, some form a Class 2 plural in *a-* as well. The acceptability of such phrases varies with the individual.

cẁẁcw̆

'(my) grandmother'

ìdhè

'(his) father'

bààbă

'my father'

dhòògúó

'thy father'

màìtẁ

'my mother'

tàní

'bus conductor'

ndàgýtààrý

'doctor'

nhẁkẁá

'thy mother'

nhìnǎ

'(his) mother'

gùùkà

'(my) grandfather'

iv.

One noun only in Standard Kikuyu has a prefix mw- but forms a plural in Class 10 with prefixed ci-:

mẁàná

'child'

v.

One prefixless noun seems to pluralize consistently with a- in Class 2:

mààmǎ

'(my) maternal uncle'

vi.

One noun has an identifiable prefix N- in the singular, and a plural in Class 2 with ma-:

ndèrèbá

'driver'

vii.

Class 1 also includes nouns with a prefix wa- (actually the possessive of Class 1, very frequent in patronymics and personal names). These are simple enough taken as singular nouns, but pose problems in pluralization. The noun wàkàhàrè 'squirrel', which is often assigned to Class 13, has a plural in Class 12 tẁhàrè, which is the appropriate plural for the obsolescent kàhàrè on which the singular is based. These cannot be systematized.

viii.

Proper names of human beings, whatever the class of the noun from belong here. Note that these may have a modified tonal pattern. Thus Njòòkǐ should be related to the stem of mẁcòòkì 'one who returns', and Kàrìẁkǐ to mẁrìẁkì 'one who revives'.

ix.

Finally, a few nouns of this class do not change their form in the Class 2 plural. These are generally nouns with no prefix. Examples include wàmbẁí 'zebra', and for at least some forms of Kikuyu, such nouns as tààtă 'aunt'. These kinship terms, however, are very variable in pluralization, so that a-, ma-, and no prefix at all may be found.

C. Class 2

i.

Like Class 1, for which this is by far the most frequent plural, this class is used almost exclusively for human beings, and includes most words for humans. Nouns of this class are normally countable and plural. The defining concords are:

Adjective: ànèné

Demonstrative: ár ýá

Subject: màrý

ii.

Most nouns of this class have a prefix a- and have singulars in Class 1 with prefixed mw-:

àndẁ

'people'

àrùtànì

'teachers'

àrùtẁò

'students'

àrỳìdhí

'herdsmen'

ààgỳkẃyẃ

'Kikuyu'

àdhẃnggẁ

'Europeans'

àdhỳỳnì

'poor people'

àtùmííà

'women, wives'

àdhùùrì

'elders, husbands'

àìrýýtù

'girls, maidens'

ààǹàkè

'young men'

àhìkì

'brides'

àrààtá

'friends'

àcììrìdhànìà

'judges'

ààrỳ

'daughters'

iii.

A smaller set have prefixed *ma-*, with no prefix in the Class 1 singular:

màbààbǎ

'our fathers'

màdhòògúó

'your fathers'

màìdhè

'(their) fathers'

màcẁẁcẁ

'grandmothers'

màmàìtẁ

'our mother'

màànhẁkẁá

'your mothers'

màànhìnǎ

'(their) mothers'

màgùùkà

'grandfathers'

màtàní

'conductors'

màndàgýtààrý

'doctors'

iv.

One noun at least shows the same prefix ma-, with an N- prefix in the Class 1 singular:

màtèrèbá

'drivers'

v.

Again, at least one noun has prefixed a-, while the singular in Class 1, has no visible prefix:

àmààmǎ

'maternal uncles'

vi.

A productive formation for 'nouns' of Class 2 involves preposing the Class 2 possessive *aa* to the singular word:

àà Kàmàú

'Kamau and others'

This is especially common as a means of "pluralizing" proper nouns.

vii.

Some nouns, like *wàmbẁí* 'zebras' and tààtǎ 'aunts' may for some speakers show forms identical to the singular in Class 1.

D. Class 3

i.

Like nearly all classes, the principal exceptions being Class 1 and 2, this class is semantically very diverse. It is also one of the formally most diverse, as it is a merger of what were originally at least two distinct classes. The characteristic concords are:

Adjective: mẁèné
Demonstrative: ẃrýá
Subject: ẁrý

ii.

A very large group of nouns, with plural in my- in Class 4, has a prefix mw- identical to that of the adjective prefix:

mẁrẁẁdhì

'lion'

mẁtỳ

'tree'

mẁèrí

'moon, month'

mẁàká

'year'

mẁhùkò

'bag, pocket'

mẁtẁẁrỳrè

'way of life'

mẁcìỳ

'home(stead)'

mẁìgúá

'thorn'

mẁrànggò

'door'

mẁtììngòé

'tail'

mẁrìmẃ

'disease'

mẁgẁndà

'field'

mẁỳrỳ

'body'

mẁkòrá

'thug'

mẁàkì

'fire'

mẁrènggètí

'blanket'

mẁgùý

'arrow'

mẁrìgó

'load, pack, bundle'

mẁdhèmbà

'kind'

mẁdhàìgá

'medicine'

While most of these are singular and countable, some nouns with the same prefix normally function as non-countable:

mẁnhàká

'luck'

mùòyò

'life'

mẁrìó

'sweet, good taste'

mẁhǔ

'ashes'

mẁìnggý

'multitude, populace'

These may be pluralized with *my-* on occasion; thus *mỳnhàká* may be used for 'strokes of luck'.

iii.

A second large group of nouns has a prefix *w-*. In most cases this prefix must be identified by comparing with adjective stems or nouns in other classes: *ẁtùrí* 'blacksmithing' with *mẁtùrí* 'blacksmith', *wègà* 'goodness' with *njègà* 'good'. This is possible because the vast majority seem to be derived from other words. It is necessary because the plural (always in Class 6, with plural *ma-*) is normally added to the singular including prefix, rather than the stem. Most of these nouns are what we may call 'singular non-countable' - they can be pluralized, but generally are treated as non-countable:

ẁndẁ

'thing, matter, affair'

wègà

'goodness'

ẁẁgỳ

'cleverness'

ẁtùkẃ

'night'

ẁtǎ

'bow'

ẁcẁrẁ

'gruel'

ẁdhỳỳnì

'poverty'

ẁdhìẃ

'face'

ẁẁký

'honey'

ẁrỳrỳ

'bed'

wèndò

'love'

ẁrònggò

'falsehood'

wỳỳádhì

'independence'

ẁìrù

'jealousy'

wèrẃ

'wilderness'

ẁrùtànî

'education'

ẁtùrí

'metalwork'

wònjè

'disability'

ẁbùdhí

'charm'

ùùdhí

'thread'

Some such nouns may pluralize occasionally without the singular prefix. So ẁrỳrỳ 'bed' gives mòòrỳrỳ or màrỳrỳ.

iv.

The third large group of nouns has no prefix. Unlike some Class 9 or 10 nouns which seem to have no prefix, these do not lengthen preceding vowels. Like the nouns of group iii, these pluralize with Class 6 ma-. Again, like nouns of that group, many are singular and non-countable.

dhỳỳnà

'trouble'

còká

'chalk'

bẁrẁrì
'country'
hìnhá
'strength'
hẁàý
'evening'
dhìàkà
'quiver'
tỳỳrí
'soil'
bàtá
'value'
mùrẁ
'mercy'
rììrì
'beauty'

In some cases one cannot tell whether a given noun should be assigned to this group or assumed to have prefixed *w-*. A prominent example is *wỳrà* 'work'.

v.

There are two nouns with prefixed *gu-* which have plurals in Class 6, with *ma-* added to the singular. These are:

gùòyá
'fear'

gùòyà

'fur'

The similarity of the two words in Kikuyu (where they differ only in tone) and English (where the vowel differentiates them) is one of the world's more interesting coincidences. These could be classified with the prefixless nouns of the preceding section, but the existence of *rùòyà* 'feather' and *kùòyóhà* 'to be afraid' shows that *gu-* was simply a regular variant (see Essay 1) of the *w-* prefix of section iii, used consistently before *o*. But this is no longer a productive morphophonemic change.

E. Class 4

i.

The defining concords are as follows:

Adjective: mỳnèné

Demonstrative: ýrýá

Subject: ỳrỳ

It is one of the most recognizable of all classes, since all nouns have prefix *my-*, with only regular variants.

ii.

Nearly all nouns of the class are plurals of nouns in Class 3 in *mw-*:

mỳrẁẁdhì

'lions'

mỳtỳ

'trees'

mỳèrȉ

'months'

mỳàká

'years'

mỳhùkȍ

'bags, pockets'

mỳcȉỳ

'homes'

mỳȉgúá

'thorns'

mỳrànggò

'doors'

mỳdhèmbà

'kinds'

mỳdhàȉgá

'drugs'

mỳgèndà

'fields'

mỳỳrỳ

'bodies'

mỳdàȉ

'fires'

mỳkòrá

'thugs'

mỳtẁẁrỳrè

'ways of life'

mỳrènggètí

'blankets'

mỳgùý

'arrows'

mỳrìgó

'packs, bundles'

mỳtììngòó

'tails'

mỳrìmé

'diseases'

ii.

A minority are treated as non-count:

mỳnógá

'fatigue'

mỳwáánì

'eyeglasses'

mỳrỳỳó

'sweet potato vines'

F. Class 5

i.

This class is at once simple and confusing. The nouns of the class all include what seems to be etymologically one and the same prefix, and all take plurals in Class 6 with ma- if they take any prefix at all. But the shapes of the prefix are dissimilar and unpredictable, and the plurals may be formed either with or without inclusion of the singular. Even the defining concords pose a problem:

Adjective: ìnɛ̀nɛ́/rỳnɛ̀nɛ́

Demonstrative: rỳrỳɛ́

Subject: rỳrỳ

The adjective prefix is normally i- before a consonant (ìnɛ̀nɛ́ "big"), and ry- before a vowel (rỳìyɛ́ "good"). But if the preceding noun has a prefix ry- or ri-, then ry- may appear even with an adjective with consonant initial stem:

rììhɛ́ rỳnɛ̀nɛ̀

"big eye"

This is not consistent enough to justify recognition of a separate class; the conditions in which it is allowed are not fully understood.

ii.

Most nouns of Class 5 have i- prefixed to a consonant-initial stem. They form plurals with ma- in Class 6.

ìgègò

'tooth'

ìhìgá

'stone'

ìrímẃ

'ogre'

ìtìmẃ

'spear'

ìtù

'cloud'

ìhúrú

'crow'

ìtẃẃrǎ

'village'

ìtùmbỳ

'egg'

ìbùkù

'book'

ìhỳndỳ

'bone'

ìrùgá

'feast'

ìrìgíthààthì

'first born'

ìrìgɷ̀	'banana'
ìtùndà	'fruit'
ìkɷ̀mbỳ	'granary'
ìdhánwá	'axe'
ìgòtì	'back of neck'
ìnìɷ̀rɷ́	'nose, nostril'
ìrìà	'lake, sea'
ìdhàndɷ́kɷ́	'box'

Some nouns of this shape function as non-count:

ìrȁ	'snow'
ìrìá	'milk'
ìmè	'dew'
ìrȳ̏	'fortune'

iii.

A few nouns with vowel-initial stems have a prefix ri- which is replaced with the Class 6 ma- in the plural:

rîîdhó

'eye'

rîîtà

'time, occasion'

iv.

A larger number have prefixed ri-, to which plural ma- in Class 6 is added:

rîùùá

'sun'

rîîkà

'age grade'

rîîgɔ̀

'door'

rîîkó

'fireplace'

v.

Some have ry- prefixed to a vowel-initial stem:

rŷîdhóì

'tear'

rŷîgô

'gourd seed'

rỳỳcíírìà

'idea'

rỳènjà

'digging'

The plural is formed in Class 6 by substituting ma-.

vii.

Some nouns with prefix ry- are normally non-count:

rýérà

'air'

rỳùmbá

'clay'

G. Class 6

i.

This is one of the most frequent classes in use. It is certainly the most productive of the plurals. The nouns of this class all have a prefix ma-, which also appears in all the concords:

Adjective: mànènè

Demonstrative: màryá

Subject: màrý

This places it among the most instantly recognizable classes. Not all nouns with prefixed ma- belong to Class 6, however; a minority will be found in Class 5. Nouns of this class are either plurals or non-countable collectives.

ii.

Among the Class 6 nouns are plurals of nouns in Class 3 with no prefix or prefixed gu- or w-. These are generally added to the entire singular including its prefix, if any:

màẁndẁ
'matters, reasons'

màwègà
'goodnesses'

mòòtùkẃ
'nights'

mòòtǎ
'bows'

màdhỳỳnà
'troubles'

màhìnhá
'strengths'

màwỳrà
'jobs'

mòòdhìẃ
'faces'

mòòrỳrỳ
'beds'

màwèndò
'loves'

màùùdhí

'threads'

màbẁrẁrì

'countries'

màdhìàkà

'quivers'

màgùòyà

'bits of fur'

iii.

Class 6 is the normal plural of any noun in Class 5. Usually the ma- replaces the singular prefix:

màgègò

'teeth'

màhìgá

'stones'

màrìgẁ

'bananas'

màrímú

'ogres'

màtù

'clouds'

mànìùrú

'nostrils'

màhúrú

'crows'

màrìà

'lakes'

màbùkù

'books'

màdhàndẃkẃ

'boxes'

màìdhó

'eyes'

mèècíírìà

'ideas'

mèègò

'gourd seeds'

màrùgá

'feasts'

màrìgídhààdhì

'first borns'

màtùndà

'fruits'

màtìmò

'spears'

màdhánɗá

'axes'

màgòtì

'napes'

màtẃẃrǎ

'villages'

màtùmbỳ

'eggs'

màhỳndỳ

'bones'

màkẁmbỳ

'granaries'

màìdhórì

'tears'

màìtà

'times'

mèènjà

'digs'

iv.

When the Class 5 singular has prefixed *ri-* or *ry-*, however, the *ma-* is often added:

màrììkà

'age grades'

màrììgỳ

'doors'

màrỳỳtẃá

'names'

màrìẁẁá

'suns'

màrȋìkó

'fireplaces'

màrỳẁmbá

'types of clay'

v.

This is also the plural of three nouns whose singular is in Class 15 with prefix kw-:

mòòkó

'arms'

màgẁrẁ

'legs'

màtw̌

'ears'

vi.

There are many non-countables of this class:

mààý

'water'

màí

'faeces'

mààná

'bee larvae'

màtǎ

'saliva'

mààmbùrà

'ceremony'

màgùtá

'fat'

màrŵà

'letter'

màdhùgúmò

'urine'

màárŵà

'mead'

màhîrà

'pus'

vii.

Two are the plural of Class 11 nouns in rw-:

màrŵŵcíínŷ

'mornings'

màrŵŵrî

'signs, rules'

viii.

In some cases, we find nouns in this Class which are either plurals with no singular or alternative plurals:

màtùkwé

'days'

màtòrómà

'rams'

màrŷvŷ

'beds'

màdhàrà-ĩtà	'weapons'
màààrá	'spots'
màtùkà	'shops'
màdháá	'time, hours'
màtɛ́ɛ́nĩ	'ten-cent pieces'

H. Class 7

i.

Another simple class with a recognizable prefix, and a equally recognizable plural. The concords are:

Adjective: kĩnɛ̀nɛ́

Demonstrative: kĩrĩɔ́

Subject: kĩrĩ

All concord markings are of the shape kĩ-. The effects of Vowel Coalescence and Dahl's Law must of course be considered.

ii.

All nouns in this class have a prefix kĩ- (again subject to Dahl's Law). All those which take plurals have plurals in Class 10. The plural prefix is always added to the stem; it is *ci-* before a vowel-initial stem and *i-* before a consonant. Most nouns in this class are singular and countable. The proportion of non-countable nouns like *gỳkǒ* 'dirt' is unusually small:

kỳàrá	'finger'
kỳngàngì	'crocodile'
gỳtònggà	'rich person'
gỳàthỳ	'appointment, market'
kỳrìmẃ	'fool'
kìùmíá	'week'
gỳkẁà	'yam'
kỳgẁà	'sugar cane'
kỳẁrà	'frog'
gỳtỳ	'chair'

gỳỳkò

'pipe'

kỳráátẁ

'shoe'

kỳỳmbù

'chameleon'

kỳònjè

'cripple'

kỳàndè

'shoulder'

kỳìmbá

'corpse'

kỳrỳmà

'hill'

gỳtẁmí

'reason'

kỳnàndà

'instrument, phonograph'

kỳnhà

'calabash'

iii.

Besides some abstracts which seem to fit the occasionally pluralized pattern of the singular non-countable noun (like *gỳkènó* 'joy', *gỳkùẃ* 'death'), there is a productive set of nouns in this class which are regularly non-countable. These are the names of languages and life-styles:

gỳỳgỳkẃyẁ
'Kikuyu'
gỳdhẁérì
'Swahili'
gỳdhẃnggẁ
'English'
kỳỳrýú
'modern slang'

iv.

The noun kỳndẁ 'thing' seems to show an irregular pluralization with change of stem, to ìndò. It is not certain that this is a true plural relationship; it may rather resemble the 'person/people' pairing in English.

I. Class 9

i.

The nouns of this class, when countable, are easily recognized by the fact that their plurals are identical in shape with the singular. There are some Class 1 and 2 nouns which share this characteristic, but nearly all are in Class 9, with identical plurals in Class 10. Most of them show an N- prefix (though this can often only be demonstrated by comparison with verbs or related nouns), which is also characteristic of the Adjective Concord. All concords except for the Adjective are identical with those in Class 4:

Adjective: nèné

Demonstrative: ýrýá

Subject: ỳrỳ

ii.

Nouns with N- prefix are very common:

ngòmbè

'cow'

mbẁrí

'goat'

nhàmw̌

'animal'

nhama

'piece of meat'

nhònì

'bird'

mbèmbé

'maize'

mbùrá

'rain'

hỳndỳ

'time'

nhẁmbà

'house'

ndùkà

'shop'

dhỳ

'land, country, earth'

dhùrùàrỳ

'trousers'

dháá

'hour, clock, watch'

nggùò

'cloth, dress, garment'

nggỳà

'poor man'

nggòmbò

'slave'

ndèrèbá

'driver'

nggààrì

'vehicle, train, bus'

These are mostly singular countables, though there are some non-countable or 'singular non-countable' nouns:

njòòhì

'beer'

nhèkì

'grass'

iii.

A smaller number of nouns of this class, mostly fairly recent loans, show no prefix:

bààdhì

'iron'

kààrẁ

'war'

tèrèbíícènì

'television'

càbà

'typewriter, printing'

wàrú

'potato'

tàì

'tie'

Again, a few of these are not singular countables, but singular non-countables:

ràààrỳ

'elegance'

bííà

'beer'

J. Class 10

i.

This is the last relatively complex class, and perhaps the most complex. Like Class 6, it is a very productive class for plurals and non-countables. But its form is not as simple as Class 6. The defining concords are:

Adjective: nèné

Demonstrative: íríá

Subject: ìrý́

The Adjective Prefix is exactly identical to that of Class 9. The other prefixes are uniformly i-, which alternates with ci-. The latter form is used before vowels, i- before consonants. The one exception is the Object Prefix, which in modern Kikuyu has become uniformly -ci- in all positions.

ii.

Nouns with prefixed i-/ci- (the latter used before vowels) with singulars in Class 7 with prefixed ky-:

cìàrá	'fingers'
ìngàngì	'crocodiles'
ìtònggà	'rich people'
cìàdhỳ	'appointments, markets'

cììmbá

'corpses'

ìrìmw̌

'fools'

cìùmíá

'weeks'

ìnàndà

'phonographs'

ìnyà

'calabashes'

ìtỳ

'chairs'

cìỳkò

'pipes'

ìráátẁ

'shoes'

cìỳmbù

'chameleons'

cìònjè

'cripples'

cìàndè

'shoulders'

ìrỳmà

'hills'

ìtẁmí

'reasons'

ìkẁà

'yams'

ìgẁà

'sugar canes'

cìẁrà

'frogs'

iii.

There is one noun with prefixed ci- which is the plural of a Class 1 noun in mw-.

cìàná

'children'

iv.

With the same i-/ci- prefix there are some non-count nouns:

ìrìó

'food'

ìtà

'army'

v.

A great many Class 10 nouns are identical to their Class 9 singulars with prefixed N-:

ngòmbè

'cows'

mbẁrí
'goats'
nhàmw̌
'animals'
nhàmà
'pieces of meat'
nhònì
'birds'
mbèmbé
'maize'
mbùrá
'rains'
hỳndỳ
'times'
nhẁmbà
'houses'
ndùkà
'shop'
nggòmà
'devil'
dhỳ
'lands, countries, earth'
dhùrùàrỳ
'trousers'

dháá

'hours, clocks, watches'

nggùò

'cloths, dresses, garments'

nggỳà

'poor men'

nggòmbò

'slaves'

ndèrèbá

'drivers'

nggààrì

'vehicles, trains, buses'

vi.

Some show the same *N-* prefix but have singulars in Class 11 with prefixed *rw-*.

mbàrù

'ribs'

nggw̌

'firewood'

nhỳmbó

'songs'

njẁẁý

'rivers'

ngànò

'stories'

ndèrù

'beards'

ndìgí

'strings'

nggùnhẁ

'fingernails'

nhààrỳrỳ

'feet'

dhìnggò

'walls'

njùỳrỳ

'hair'

ngòngò

'ridges'

dhànjù

'staffs'

nỳmý

'tongues'

ngèndò

'journeys'

njỳgỳ

'hawks'

hỳà

'horns'

hìẁ

'swords'

dhìòmì

'languages'

hy̌

'palms of hands, slaps'

nhààrỳrỳ

'soles of feet'

vii.

Others also have Class 11 singulars, but have the *N-* prefix added to the singular *rw-*:

ndẁàrù

'sides'

ndẁàrá

'fingernails'

ndẁẁrù

'herd'

ndẁẁà

'stalks'

ndẃẃdhá

'vacations'

ndẁẁỳ

'spiderwebs'

ndẁẁrýrỳ

'nations'

ndẁàgỳ

'mosquitos'

ndẁèrè

'sides'

ndùùǒ

'pains'

Notice that *ndẁẁỳ* 'spiderwebs' and *njẁẁý* 'rivers' have singulars that are identical except for tone, and that *ndẁàrù* 'sides' and *mbàrù* 'ribs' derive from what was the same item in the ancestral languages. Clearly, there is no good reason why one *N-* should be added to the prefix and another to the stem.

viii.

At least two nouns with reduplicated stem and Class 11 singular in *rw-* show reduplication of the Class 10 *N-* prefix:

nỳnỳmbỳ

'flame'

nènèmbìò

'thin slice'

ix.

Class 10 nouns with *N-* prefix seem to serve as alternative plurals to a noun in Class 5 with prefix *i-*:

ndǔ

'knees'

x.

A number of Class 10 nouns with N- prefix are non-countables:

dhòní

'modesty'

dhà

'mercy'

njùùkẁ

'slander'

Some, like nhàmà 'meat' are normally used as non-countable, but can have singulars on occasion. Usually, as with njùỳrý, we find a Class 11 singular for such nouns. Probably most Class 11 nouns are singulatives of normally non-countable Class 10 nouns.

xi.

Nouns with no prefix, plurals of identical prefixless singulars:

ngòmbè

'cows'

mbẁrí

'goats'

nhàmw̌

'pieces of meat'

nhònì

'birds'

mbèmbé

'maize'

mbùrá

'rains'

K. Class 11

i.

This is a class which contains very few non-countables, though a few (like rẁẁgìtì 'agressiveness') exist. The concords all have the same shape, identical with the rw- prefix found on all Class 11 nouns:

Adjective: rẁnèné

Demonstrative: rẃrýá

Subject: rẁrý

ii.

Most nouns in this class take a Class 10 plural with N- replacing the rw- prefix:

rẁbàrù

'rib'

rẁkw̌

'piece of firewood'

rẁỳmbó

'song'

rẁẁý

'river'

rẁgànò

'story'

rẁtèrù

'hair of beard'

rẁrìgí

'string'

rẁkùnhẁ

'fingernail'

rẁnhààrỳrỳ

'foot'

rẁdhìnggò

'wall'

rẁcùỳrý

'single hair'

rẁgònggò

'ridge'

rẁdhànjù

'staff'

rẁgèndò

'journey'

rẁḥỳà

'horn'

rẁhìẁ

'sword'

rẁdhìòmí

'language'

rẁrỳmý

'tongue'

rẁỳgỳ

'hawk'

rẁhy̆

'palm of hand, slap'

iii.

A smaller number take the same Class 10 plural, but with N- added to the entire singular:

rẁàrù

'side'

rẁàrá

'fingernail'

rẁẁrù

'herd'

rẁẁà

'stalk'

rẃẃdhá

'vacation'

rẁẁỳ

'spiderweb'

rẁẁrýrỳ

'nation'

rẁàgỳ

'mosquito'

rẁèrè

'side'

rùùǒ

'pain'

iv.

Two nouns have a stem change in their Class 10 plural due to reduplication of the N- prefix:

rẁrỳrỳmbỳ

'flame'

rẁrèrèmbìò

'thin slice'

L. Class 12

i.

If you happen to be a Bantuist, specifically a Bantuist of the modern school, don't shoot. We are fully aware that in most modern recensions of the system of assigning class numbers this class is normally numbered 13, while the class we call 13 is listed as 12. We have our reasons, the best being that the shift from the older system followed here has no strong motive other than a symmetry which, in the Bantu class system, it is in any case impossible to achieve.

The nouns of this class are for the most part plural diminutives. All have a prefix tw-. Those that have singulars nearly all are plurals of Class 13 nouns in ka-. The concords are:

Adjective: tẁnèné

Demonstrative: tẃrýá

Subject: tẁrý

The concords which show tonal differentiation indicate that this is distinct in underlying tone from the tw- of the First Person Plural.

ii.

Nouns with prefixed tw-, plurals of singulars in Class 13 in ka-. Most - but not all - are diminutives.

tẁnùà

'mouths'

tẁàná

'children'

tẁrání

'secretaries'

tẁráágìtà

'tractors'

tẁẁrí

'kids'

tẁràmù

'pens'

tẁìrýýtù

'girls'

tẁcùí

'chicks'

tẁràtádhì

'papers'

tẁbẁrí

'small goats'

iii.

In some diminutives, usually from nouns with one syllable stems, the prefix of the base form is included. Generally the Class 12 plurals of nouns of this type incorporate the singular prefix of the base form, as in *tẁmẁndẁ* 'insignificant people'. In many cases based on nouns of Class 3 in *mw-*, the diminutive plural shows a shift in the prefix of the base as well, as in *tẁmỳtỳ* 'sticks'.

iv.

This is also used to form the diminutive of noncountable nouns whose base is in a class normally assumed to be plural:

tẁhàrè

'squirrels'

M. Class 13

i.

For the numbering of this class, see the first paragraph dealing with Class 12. The concords are:

Adjective: kànèné
Demonstrative: kárýá
Subject: kàrý

ii.

Most nouns of this class have prefixed ka-. Most are diminutives, and the majority have Class 12 plurals in tw-:

kànùà
'mouth'
kààná
'child'
kàràní
'secretary'
kàráágìtà
'tractor'
kòòrí
'kid'
kàràmù
'pen'
kàìrýýtù
'girl'

gàcùí

'chick'

kàràtádhì

'papers'

kàbẁrí

'small goat'

iii.

Many diminutives include the prefix of the noun on which they are based. Pluralization differs - some modify the imbedded prefix and some do not:

kàrẁkw̌

'piece of firewood'

kàmẁndẁ

'insignificant person'

kàmẁtỳ

'stick'

kàẁndẁ

'little matter'

iv.

Some (often diminutives of non-countable nouns) are non-countable:

kàrìá

'a little milk'

gàcòòhì

' a little beer'

kàmẁtù

'a little flour'

kàỳẃ

'loud voice'

v.

The noun wàkàhàrè 'squirrel', with plural tẁhàrè in Class 12, is anomalous, showing sometimes Class 1 concord, but perhaps more often those of Class 13.

N. Class 15

i.

From the standpoint of form and concord, this is a simple class. All nouns have a prefix kw-, matching the concords:

Adjective: kẁnèné

Demonstrative: kẃrýá

Subject: kẁrý

The semantic and pairing content of the class is less homogeneous.

ii.

Class 15 contains three nouns, all singular, all body parts, all taking Class 6 in ma-:

gùòkó

'arm'

gẁtw̆

'ear'

kẁgẁrẁ

'leg'

iii.

One noun *kẁndẁ* 'place' is treated as somehow a 'plural' of the Class 16 *hàndẁ*. Concords of Class 15 for this reason are very frequently found in locative and impersonal constructions. No, we do not agree with those who see fit to give this a separate number (Class 17 in some lists), since its concords are identical.

iv.

Infinitives (like *gẁdhìý* 'to go', *kẁàrìà* 'to speak', *kùòná* 'to see', *kẁnòòrà* 'to sharpen') are, strictly speaking, nouns, and may take concords in this class. These are generally taken as non-countable.

O. Class 16

i.

This contains a total of one noun, *hàndẁ* 'place', which is often assumed to have a 'plural' in the Class 15 *kẁndẁ*. Its concords are very frequent in locative and impersonal expressions:

Adjective: hànèné

Demonstrative: hárýá

Subject: hàrý

P. Special Noun Types

i.

There are a number of nouns - or noun-like items - which behave differently from most. Some of this behavior affects concord, some affects semantics or singular-plural pairing, but it needs to be mentioned. In the preceding discussion of the normal classes, we have presented singulars, plurals, and non-countables, and made some note of derived nominals. Now we must discuss some less normal types.

ii.

A number of nouns (yes, that is an intentional pun) function as numerals. Some of these control concord and show pluralization, while others normally seem not to do so. They have in common the fact that they consistently serve as non-concordant modifiers to other nouns. They are:

mẁgẁànjá (3)
'seven'
kèndǎ (3)
'nine'
ìkùmí (5)
'ten'
mỳrònggò (4)
'tens'
ìgànà/màgànà (5/6)
'hundred'

nggìrí/nggìrí (9/10)
'thousand'

iii.

Ethnic names have a tendency to rather unusual treatment. Thus *Gỳkẁyẃ* 'Kikuyu' may be used for the entire Kikuyu nation, 'the Kikuyu'; for one individual, 'a Kikuyu'; for a countable group of two or more 'some Kikuyus'; for the geographic homeland, 'Kikuyu country'; and for the language or culture, 'Kikuyu'. These separate meanings can be expressed by adding specific class prefixes, but the base noun can be used for all without adjusting its Class 7 concords. A number of older ethnic names, of various classes, behave this way. They include:

Gỳkẁyẃ (7)
'Kikuyu'
Còmbà (3)
'European'
Ẁkàbí (3)
'Maasai'
Ìkàmbà (5)
'Kamba'

iv.

Many names of seasons and times of day rarely show singular/plural alteration, and are used mostly as adverbials, although concordant modifiers are not infrequent. They fall in many classes:

hẁàý-íny̏ (3)
'evening'
mỳàràhò (4)
'midday'
ìyò (5)
'day before yesterday'
màkènggà-àrỳìdhí (6)
'dusk'
kỳròòkò (7)
'early morning'
njùùmà (9)
'Saturday'
rẁẁcìẃ (11)
'tomorrow'

v.

A few nouns function as manner adverbials, but again may take concord:

wègà (3)
'well, goodness'
ẁẁrù (3)
'badly, evil'
nààỳ (3)
'badly, evil'

vi.

Several are used as locative adverbials, and with possessive concords also function like the English 'ahead of'. They include:

dhýíny̌ (3)

'inside'

ìgẁrẁ (5)

'above'

mbèrè (9)

'in front'

rùùnggù (11)

'underneath'

gàtàgátỳ (13)

'between'

vii.

Also to be mentioned are the Class 13 nominals which are used after possessives to form ordinals, and also function as adverbs expressing the number of times something takes place:

kàìnggỳ

'often'

gàtàtẁ

'thrice, third'

viii.

Last, but not least, are mainly non-countable nominals of various classes which function as near-adjectives. These are normally used in contexts implying possession, and make up for the relative paucity of adjectives.

gòrò	(3)	'expensive(ness)'
kỳỳò	(7)	'industry'
bàtá	(3)	'value'
mǎ	(9)	'truth'

III. The Concords of Kikuyu

A. Introduction

What was given you in the preceding section will provide the defining prefixes, those which minimally differentiate the concord sets. But these are not enough. From the Class 1 Subject prefix *a-*, for example, it is quite impossible to predict that the Object prefix is *mw-*. In this segment we will give you a reasonably complete sample of the concord prefixes used in various environments.

In addition to the normal classes, we will provide some other forms, such as First and Second Person markers, or the Reflexive Object prefix, where appropriate. We also intend to bring in aberrant usages of concord. The order of presentation is roughly from the most noun-like to the verbal forms.

B. Adjectives

The prefixes of the true adjectives in Kikuyu are all identical with noun prefixes, although some shapes found with nouns are not used with adjectives.

Adjective Concord

1.	mẁnèné	mẁègà	mẁkùhỳ
2.	ànèné	èègà	àkùhỳ
3.	mẁnèné	mẁègà	mẁkùhỳ
4.	mỳnèné	mỳègà	mỳkùhỳ
5.	ìnèné (rỳnèné)	rỳègà	ìkùhỳ (rỳkùhỳ)
6.	mànèné	mèègà	màkùhỳ
7.	kỳnèné	kỳègà	gỳkùhỳ
9.	nèné	njègà	nggùhỳ
10.	nènè	njègà	nggùhỳ
11.	rẁnèné	rẁègà	rwkùhỳ
12.	tẁnèné	tẁègà	tẁkùhỳ
13.	kànèné	kèègà	gàkùhỳ
15.	kẁnèné	kẁègà	gẁkùhỳ
16.	hànèné	hèègà	hàkùhỳ

The formal modifications are perfectly regular, except in Class 5. In that class i- is used before consonants, and ry- with vowel-initial stems. However, if the noun modified has a prefix with initial r, ry- is sometimes used even before a consonant. We have illustrated Adjective concord with the stems -nèné 'big', -ègà 'good', and -kùhỳ 'short'. All prefixes behave uniformly tonally. No special First or Second Person forms exist.

C. Demonstratives

There are three modifiers of this type. The forms are rather unpredictable for two of these.

Demonstrative Concord

1.	wyw	wcio	wrya	wrykw
2.	aya	acio	arya	arykw
3.	wyw	wcio	wrya	wrykw
4.	yno	yyo	yrya	yrykw
5.	ryry	ryu	ryrya	ryrykw
6.	maya	macio	marya	marykw
7.	gyky	kyu	karya	karykw
9.	yno	yyo	yrya	yrykw
10.	ici	icio	iria	irykw
11.	rwrw	rwu	rwrya	rwrykw
12.	twtw	twu	twrya	twrykw
13.	gaka	kau	karya	karykw
15.	gwkw	kwu	kwrya	kwrykw
16.	haha	hau	harya	harykw

The first series applies to objects near the speaker. The second applies to things nearer to the listener. The third is in fact two demonstratives. One has a lengthened first syllable (which we have not indicated) and is used to point out visible objects. The other has a short first syllable and is frequently used as a definite marker, especially introducing relative clauses. Note that when the object is not physically present the three are used almost interchangeably. With these we include the interrogative -rýkẃ 'which'. Only Third Person forms exist. Tone varies drastically with context and is not marked here.

D. Numerals

i. We are interpreting the term 'numeral' a bit liberally here, to include some items of similar concord. These fall into two sets. The first has forms for both singular and plural, often countable and non-countable. Some have First and Second Person forms. It includes the stems -mẃé 'one', -ígȧnă 'how many?', -nggỳ '(an)other', -ődhè 'all', and -(ő)íkì 'only'. The last of these has a wide variety of forms in other dialects, including -(ő)íkè and -(ő)íkà. The stem -mẃé modifying plurals tends to be translated as 'some, a few'. The stem -nggỳ '(an)other' takes the same prefixes. The stem -érỳ 'both' takes the same prefixes as -ődhè 'all'.

Singular Numerals

1s	------	----------	----------	nhíkì
2s	------	----------	----------	wíkì
1p	------	----------	ídhúódhè	ídhúíkì
2p	------	----------	ínhúódhè	ínhúíkì
1.	ẁmẁé	----------	wódhè	wíkì
2.	àmẃé	áígånà	óódhè	oíkì
3.	ẁmẃé	ẃígånà	wódhè	wíkì
4.	ỳmẁé	ýígånà	yódhè	ííkì
5.	rỳmẃé	rýígånà	rýódhè	rííkì
6.	màmẃé	máígånà	móódhè	móíkì
7.	kỳmẃé	kýígånà	gýódhè	gííkì
9.	ỳmẁé	ýígånà	ýódhè	ííkì
10.	ìmẃé	cíígånà	cíódhè	cííkì
11.	rẁmẃé	rẃígånà	rúódhè	rẃíkì
12.	tẁmẃé	tẃígånà	túódhè	tẃíkì
13.	kàmẃé	káígånà	góódhè	góíkì
15.	kẁmẃé	kẃígånà	gúódhè	gẃíkì
16.	hàmẃé	háígånà	hóódhè	hóíkì

ii. The numerals of this section appear only with plural countable nouns. Accordingly, we present a smaller range of classes here. Of course, with ethnic names these may occassionally be used with prefixes of normally singular classes, but this usage is rare enough to be ignored. Note the modified stems in Class 10. The stems are -ỳrỳ 'two', -tàtẃ 'three', -nà 'four', and -tàànó 'five'. There are no First or Second Person forms.

Plural Numerals

2.	èèrỳ	átátẃ	áná	átáánó
4.	ỳỳrỳ	ýtàtẃ	ýnà	ýtàànó
6.	mèèrỳ	mátátẃ	máná	mátáánó
10.	ìgỳrỳ	ídhátẃ	ínhá	ídháánó
12.	tẁỳrỳ	tẃtátẃ	tẃná	tẃtáánó
15.	kẁỳrỳ	gẃtátẃ	kẃná	gẃtáánó
16.	hèèrỳ	hátátẃ	háná	hátáánó

iii.

Finally, two numerals with reduplicated stems, whose behavior in Class 10 is slightly different from that seen in the preceding section.

Reduplicated Numerals

2.	átándàtẃ	ánáánà
4.	ýtándàtẃ	ýnáánà
6.	mátándàtẃ	mánáánà
10.	ídháádhàtẃ	ínháánhà
12.	tẃtándàtẃ	tẃnáánà
15.	gẃtándàtẃ	kẃnáánà
16.	hátándàtẃ	hánáánà

E. Pronouns

These are a set of closely related forms, but each has some individual forms. They include the Independent Pronoun, which is used alone (mostly for emphasis) as well as with ny, ti, no and to; the Enclitic Independent Pronoun, almost identical forms used after na and ta; the Possessive, which in most cases is the same preceded by the -à Possessive Marker, and the Possessive Marker itself.

Pronouns

1s	nìỳ	nàànìỳ	-àkẁá	----
2s	wè	nààwè	-àkǔ	----
1p	ídhúẏ	nàìdhùỳ	-ììtẁ	----
2p	ínhúẏ	nàìnhùỳ	-ànhù	----
1.	wě	nààkè	-àkè	wà
2.	ǒ	nàò	-àò	màà
3.	gùó	nàgùò	-àgùò	wà
4.	yò	nàyò	-àỳò	ya
5.	rỳó	nàrỳò	-àrỳò	rỳà
6.	mǒ	nàmò	-àmò	màà
7.	kỳó	nàkỳò	-àkỳò	kỳà
9.	ỳò	nàỳò	-àỳò	yà
10.	cìó	nàcìò	-àcìò	cìà
11.	rùó	nàrùò	-àrùò	rẁà
12.	tùó	nàtùò	-àtùò	tẁà
13.	kǒ	nàkò	-àkò	kàà
15.	kùó	nàkùò	-àkùò	kẁà
16.	hǒ	nàhò	-àhò	hàà

Tha last of these strictly does not belong here, but it is convenient to juxtapose both ends of the Possessive. There is tonal differentiation. All but the Possessive Marker have First and Second Person forms.

F. Verbal

These are all tied to the verbal system. There are three sets, of which two are practically identical. These are the Subject Prefix, the Relative Subject Prefix, and the Object Prefix. We have not listed the Relative Subject Prefix, since the only difference is in the Class 1 form (and only then when subject and noun modified by the Relative Clause are identical). In these cases Class 1 shows *wry*, while all other prefixes remain unchanged. In place of the Relative Subject Prefix we have included the prefixes of the Independent Negative. These are fairly predictable, but odd enough to justify their inclusion.

Note the multiple forms of the First Person Singular in the Subject Prefix series. For the use of these, you must see the descriptions of verbal constructions in Essay 3. Finally, note the existence of the Reflexive only as an Object marker indicating identity of subject and object. For convenience, we have given the Subject Prefixes with the stem *-ry* as used in locative sentences, and the Object Prefixes in the infinitive of *kẁròrà* 'look at'. Note the tonal differentiation.

Verbal Prefixes

1s	ndỳ	ndírỳ	kẁndòrà
2s	ẁrỳ	ndẃrỳ	gẁkẁròrà
1p	tẁrỳ	tẁtírỳ	gẁtẁrórà
2p	mẁrỳ	mẁtírỳ	kẁmẁrórà
R	----	------	kẁỳrórà
1.	àrý	ndárỳ	kẁmẁròrà
2.	màrý	màtírỳ	kẁmàrórà
3.	ẁrý	ndẃrỳ	kẁẁrórà
4.	ỳrỳ	ndýrỳ	kẁmỳròrà
5.	rỳrý	rỳtírỳ	kẁrỳrórà
6.	màrý	màtírỳ	kẁmàrórà
7.	kỳrý	gỳtírỳ	gẁkỳrórà
9.	ỳrỳ	ndýrỳ	kẁmỳròrà
10.	ìrý	ìtírỳ	gẁcìrórà
11.	rẁrý	rẁtírỳ	kẁrẁrórà
12.	tẁrý	tẁtírỳ	gẁtẁròrá
13.	kàrý	gàtírỳ	gẁkàrórà
15.	kẁrý	gẁtírỳ	gẁkẁrórà
16.	hàrý	hàtírỳ	kẁhàrórà

G. Partial and Specialized Concord

i. There are a variety of uses of concord-like markers which deviate from the normal. Most of these are simply specialized uses, but there are some distinct forms which must be discussed. Since most of these are sets of concords with related functions, we will discuss them in groups.

ii. A partial series of concord markers identical with the Demonstrative prefix is used as Interrogative:

1.	w	'who'
2.	a	'who(plural)'
5.	ry	'when'
7.	ky	'what'
15.	kw	'where(far, general)'
16.	ha	'where(near, specific)'

The forms for Classes 1, 2, and 7 are most frequent with ny:

1.	nẃẁ	'who is it?'
2.	ný â	'who(plural) is it?'
7.	ný kŷ	'what is it?'

Note the contraction in nẃẁ. The last form should not be confused with the related but tonally different nýkỳ 'why'.

iii. A number of forms mostly pertaining to Class 3 are used to provide manner adverbs. Besided a few adjectivelly derived nominals such as wègà 'well', we have Class 3 relative clauses of manner, and a complete set of demonstratives:

ẃẃ	'thus'
ẃgúó	'that way'
ẃrýá	'that way'

The first two of these are not identical with normal Class

3 forms. They are vestiges of Class 14, now merged with Class 3 in all other uses. The interrogative of manner *átỳà*, however, is not a Class 3 (or 14) form, though functionally it belongs here.

iv. Class 5 is used similarly for adverbs of time. Relative clauses in this class are often temporal, as the demonstratives:

rýrý	'at this time'
rýú	'then, now'
rýrýá	'then (Relative) when'

The interrogative *ry* has been noted above, *rỳnggỳ* is used for 'again'.

v. Class 7 is used frequently to refer to reasons. Relative clauses and the interrogative *nýkỳ* 'why' are the most common examples.

vi. Class 13, as was noted earlier, is used with numerals and semantically related stems to give ordinals and adverbs of frequency, such as *kàìnggỳ* 'often'.

vii. Class 15 and 16 concords, demonstratives, interrogatives, relatives, and frequently adjectivals, as in *hàníínì* 'a little bit', are extensively used in locative expressions and adverbs expressing goal or extent. The Class 16 forms may be used also of time, so that *háú* may be both 'there' and 'then' - perhaps we should use 'thereupon'. Both are also used in impersonal verbs, as in:

kẃý nà mbùrá

'there is rain'

This last usage, however, can be used with other concords, as long as place is intended:

ndẁẁnhẃ ýý nà ngòmbè

'at the market there are cows'

Essay 3: Verbs and Spices

I. Introduction

A. The Kikuyu verbal system has a large number of different forms, and is about the most important part of the language. It is much fuller of forms than the English verb, and the Russian verb. It is best taken in parts. The segments to be examined include the Central Tense-Aspect System, the Consecutive and Situative Systems, and the Jussive System. These are not ideal theoretical divisions, but they will have to do. First, we need some basic definitions.

B.

i. What is a verb? Really, did you have to ask that? Most of the verbs in Kikuyu are things that do just what verbs in English and other languages do. They have subjects and provide the predicate; they may take objects; they include markings specifying such things as tense and aspect.

ii. If we want a formal definition, it is harder to do. We want to include as verbs everything that has a subject prefix. We would also like to include the Imperative, though this does not have a subject prefix, because it is a predicator pure and simple. We would then, however, have a problem: what to do about the Equational ny and ti? These are predicators, though they have no subject markings. We would prefer not to call them real verbs, but how to exclude them and still let in the Imperative?

We could point out that the Imperative shares its stem with unquestioned verbs. The Equational markers do not. Very good. But the same argument would bring in Infinitives and the Participles, and even Agentives - verbally derived nouns and adjectives. Oh, well. Who wants a formal official definition, anyway? We'll give you what seems reasonable, trying for enough but not too much.

C.

i. What is Tense? That is a better question. For our purpose, Tense will be used to imply the marking of a verb to specify a period of time relative to the present. This is the time at which, or before which, or just after which, or during which, the action takes place. English has a threefold division: Past, Present, Future. Kikuyu provides six. These are arbitrary and flexible ranges of time. They do not correspond exactly to the time adverbs which specify the time more exactly outside the verb.

ii. Far Future: This tense includes roughly all of time from tomorrow on. Tomorrow, next week, next year - anything.

iii. Near Future: With this we refer to the period in the future very roughly equivalent to the present day. While none of these tense divisions should be taken too literally, that between Near Future and Far Future, and between Near Future and Present, is probably the most awkward.

iv. Present: Self-explanatory, of course. This refers to time at or very close to, the time of speaking.

v. Today Past: This is used for time usually on the day of speaking, but previous to the time of speaking. It is more easily defined than the Near Future.

vi. Yesterday Past: Yesterday is in the mind of the beholder. This can at times be used of periods earlier than yesterday, but it is all up to how close it feels to the speaker.

vii. Far Past: This sixth and last tense is reserved for times two days or more before the time of speaking. This and the Present are probably the two most frequent tenses.

D.

i. Now, what is aspect? Mostly, misunderstood. We won't try to overload you with information. Aspect also deals with time. But while tense picks out a point or stretch of time relative to the time of speaking, Aspect specifies how the timing of the action relates to the time of speaking. English distinguishes (very roughly) Neutral, Continuous, and Perfective. Again three divisions. Kikuyu has a good seven.

ii. Neutral: As the name indicates, this aspect tells you nothing - except that something happens. It may be that action is at the time specified, but there is no proof. It may be long, short, starting or finished. But all we know is it happens. In the English Past Neutral, 'he did it.'

iii. Continuous: Surprisingly, indicates that at the time specified the activity is in progress. The same principle in the English Past Continuous : 'he was doing it'.

iv. Habitual: This aspect indicates that at the time of the tense a habit or custom of some sort exists. In English, in the Past, 'he used to do it'.

v. Projected: This implies the existence of an intention to do something at the time. Nothing actually going on, just planned. English can do it: 'he was going to do it'.

vi. Completive: If the projected Aspect is for activities about to commence, the Completive is for activities only just finished. It focusses on the end, not the beginning. In English, in the Past, 'he had just done it'.

vii. Initiative: In a language with a less fussy system of verbal contrasts, we would simply call this 'perfective'. But where at least three verb forms equate to part of English 'I have done it', we should not over simplify. This indicates that any activity - movement, change of characteristics, work, whatever - is over. In this it is like the Completive. But it also implies that a situation resulting from the activity is in effect at the time specified. English translation is eccentric. We have 'I have cooked', implying food on the table. And we have such things as 'I am sitting', or 'I am asleep'. Obviously food on a table and a human being on a chair both involve the states resulting from activity - cooking the food or lowering the human with appropriate bending. But English, unlike Kikuyu, sees the two differently. For what it is worth, probably the greater number of languages follow Kikuyu here. It does mean we have to be very careful in putting things into or out of English.

viii. Last - and least, since it has a very low text frequency - is the Experiential. This is another thing we could have called Prefective. Like the Completive and the Initiative, it indicates that the actual activity is finished with. But it does not focus on a recent finish, nor on a continuing situation. Rather, which justifies the name, it simply says 'this thing happened'. 'I have eaten snails - once, in 1953'. That's the Experiential for you.

E.

i. How do Tense and Aspect interact? Both involve time, though the former links the time frame under discussion to the present and the latter ties it to the time of the action. Clearly they can combine - else how in English can we contrast 'he went', 'he is going', and 'he was going'? The system defined by these two temporal dimensions can be plotted on a grid as follows:

Theoretical Tense - Aspect System

	Habitual	Continuous	Projected	Neutral	Completive	Initiative	Experiential
Far Future							
Near Future							
Present							
Today Past							
Yesterday Past							
Far Past							

ii. For any portion of the grid we can figure out an appropriate meaning. A Yesterday Past Experiential, for example would be something like, 'As of yesterday he had managed to get to see an exam'. Now logically, since Kikuyu is famous for its outsize verbal system, and since it has all those distinct tenses and aspects, we should be able to match one Kikuyu verb form to each of the boxes. So one would think. Logic once more bows its head in shame.

There are in fact a number of slots which are assigned a simple unambiguous form. Thus Present Continuous, Far Past Neutral, and Present Experiential, to give only a sample. But in many cases two or more have to share the general organization of the regular affirmative. The Tense-Aspect follows that of the original chart, but notice some significant differences.

Actual Regular Affirmative System

	Habitual	Continuous	Projected	Neutral	Completive	Initiative	Experiential
Far Future	1	1	1	2	-----	-----	-----
Near Future	3	3	3	4	-----	-----	-----
Present	5	6	7	-----	8	9	10
Today Past	11	11	11	12	13	13	13
Yesterday Past	14	14	14	15	13	13	13
Far Past	17	17	17	18	19	19	19

Actual Regular Negative System

	Habitual	Continuous	Projected	Neutral	Completive	Initiative	Experiential
Far Future	1	1	1	2	-----	-----	-----
Near Future	3	3	3	4	-----	-----	-----
Present	5	6	7	8	9	10	11
Today Past	12	12	12	9	13	13	13
Yesterday Past	14	14	14	9	15	15	15
Far Past	16	16	16	17	18	18	18

No simple forms exist for Present Neutral or Future 'Perfectives', if we may use that cover-term for the Completive, Initiative and Experiential. Outside of the Present, all three 'perfectives' are expressed with the same form (related to the Present Initiative). Likewise, non-present Habitual Continuous, and the Projected share another form, which relates to the Present Habitual.

iii. It should be stressed that this does not mean that no Far Future Completive, or Yesterday Past Projected, exists. These forms do exist, but they must be done with compound forms constructed usually of the Situative verb for the appropriate aspect following the verb *gʊ̀kòrʊ́ó* 'be found'. This is no big deal - English gets most of its tense-aspect combinations the same way -'I used to do that', 'they will be coming'. But because they are more clumsy, the simple and less specific forms are normally used for all alternatives unless the context is not clear and it is necessary to be explicit. Again English does precisely the same thing. Consistently, we say 'he worked (every day)' in place of 'he used to work', and 'he worked (for hours)' instead of 'he was working', using the Neutral form and avoiding the explicit but longer Habitual and Continuous.

iv. But we are not done. You will notice, we did not say 'this is what the Kikuyu verb does'. Instead, we specified the Affirmative. This implies the Negative is different. Examine the grid.

In the Negative, the Today Past and Yesterday Past have fallen together and share with the Present Completive. The result could probably just be translated as 'nothing like that happened recently', but the three boxes are kept separate in the Affirmative. The Habitual-Continuous-Projected and Completive-Initiative-Experiential merges outside the Present work exactly as the Affirmative does. Note, however, that what seems to be a Present Neutral exists. It translates usually almost the same way as the Present Projected Negative or the Near Future Negative. Compare the ambiguities of English 'I am not doing that kind of work'. It is possible we are wrong and this is just an alternative Projected - you analyze it your own way.

v. There are, of course, other subsystems of the verb besides these two. There are a few irregular and defective verbs, and there are anomalies - to name only one, the verb *gẁdhìý* 'go', where the forms normally associated with Present Continuous, Present Initiative, and Present Continuous seem to be used interchangeably. We will spare you these, some out of charity, some because we don't understand fully their workings. All of them, however, have in common the merger of non-present Habitual, Continuous,and Projected and of the 'perfectives' in the Past, and all omit special Future 'perfective' forms. A generalized practical grid for Kikuyu, then, would look not like the original, but like the one we give you now to finish you off.

	Hab.	Cont.	Proj.	Neu.	Comp.	Init.	Exp.
Far Future		A, a		B,b			
Near Future		C,c		D,d			
Present	E,e	F,f	G,g	h	I,j	K,k	L,l
Today Past		M, m		N,j		O,o	
Yesterday Past		P, p		Q,j		R,r	
Far Past		S, s		T,t		U,u	

The letters filled in will tie the meaning slot to the verb form that fits it. Capital are Affirmative, lower case are Negative. If the two match, then the constructions are predictably similar in shape, and are discussed together.

F.

i. What else exists besides Tense and Aspect? A lot. First of all, each of the forms specified occurs in three variants. The differences are small, but must be observed. The first of the three for Affirmative verbs is the Focussing Form. This differs from the other forms in tone, in most cases. At one point we would have called it 'Independent', but no Kikuyu Affirmative verb is truly independent. This requires a following noun, adverb, or other modifier; it cannot be the only nor the last word in the sentence. To have the equivalent of an 'independent' Affirmative verb, we have to take the Non-Subject Relative, preceded by (and dependent upon) ny. The Negative has no Focussing Form, but does have a true Independent form.

ii. Both Affirmative and Negative show in addition two slightly differing Relative forms. These are mostly (but not exclusively) used inside Relative clauses. They differ in form only in the Class 1 Subject Prefix, which is w- for the Subject Relative and a- for all other verb forms. The Subject Relative form is used when the subject of the verb is the same as the noun modified by the Relative clause. All other situations requiring a Relative clause use - wait for it - the Non-Subject Relative form of the verb.

Except for this difference in one Subject Prefix, the two types of Relative verb are exactly the same. This raises some doubt as to whether they should be listed as distinct forms or as subtypes of the same form. Another point, though it has no direct bearing on Kikuyu, is that in some other Dhaagicw dialects the Subject Relative form is used for verbs after ny rather than the Non-Subject Relative, indicating an easy exchange between the two.

iii. The numbers of constructions in Focussing/Independent, Subject Relative, and Non-Subject Relatives are exactly identical, and except for the tonal differences shapes are predictable. There is also, however, the Hypothetical System. This is marked by a prefix -nggy/-ngĩ which follows the Subject or Negative prefix and precedes all Tense or Aspect prefixes. In most Bantu languages, there are only a few

Hypothetical forms; in Kikuyu there is one for every one of the tense aspect combinations existing in the non-hypothetical verb, plus a Present Neutral Affirmative, plus distinct Today and Yesterday Past and Present Completive forms for the Negative. When you add to this that each has a separate Focussing/Independent, Subject Relative, and a Situative, and that they are not too often used, you will see why we do not list them separately.

We can tell you how to form them, though the tonal behavior is not fully included, as the tone patterns of Situative Hypothetical are as hard to predict as those of other Situatives. Simply take any of the Affirmative Tense-Aspect combinations, and insert *-nggy-*/*-ngī-* after the Subject Prefix and before all other prefixes. So, if you had:

ný áámẃrìríkáníré

'he remembered him'

you now have:

ný ánggýámẃrìríkáníré

'he might have remembered him'

To form the Present Neutral we have to do something else, since for most verbs that Tense-Aspect combination does not exist. Simply take the verb stem, add *-nggy-* to it, and precede with a subject prefix. So:

ný ánggýmẃrìríkànà

'he might remember him'

All three of the basic Affirmative forms - Focussing and Relative - are predictablly formed. The Situative seems to differ only in tone from the Non-Subject Relative.

To form Negative Hypothetical we do not make the Negative into a Hypothetical: Instead, we make the Hypothetical into a Negative by adding a Negative Prefix:

ndànggýámẃrírìkànìrè

'he couldn't have remembered him'

This explains the meaning. The Affirmative Hypothetical tells us 'it is possible that he did'. The Negative Hypothetical is not 'it is possible that he did not', which one would expect from adding the Hypothetical marker to a Negative. Rather, it is 'it is not possible that he did'. Of course, one can only be sure this is happening in the Present Neutral, Present Completive, and Today and Yesterday Pasts. Only there do Affirmative and Negative differ enough to tell. Again, the Independent and Relative forms are predictable in shape.

iv. It suddenly occurs to us that we've been talking about Situatives without telling you what they may be. Surely by now you are dying to know. These are another piece of the verbal system. Where the Hypotheticals are slightly more numerous than the basic forms, and very predictably formed, these are fewer in number, and (except for the Hypothetical Situatives) very unpredictable in shape.

They are used in what we call Situative Clauses (naturally), which are in effect indefinite adverbial clauses. They are mostly conditions, temporal, or part of compound verb forms. For more detail see Essay 4. They cannot occur without another clause, and do not mark tense, but only aspect. Tense is specified in the clause on which they depend. But wait; surely we said that the first half of:

ìnggỳàmẃrírìkànìrè ndìnggýámẃhẁẁrìrè

'If I had remembered him I would not have hit him'

is Hypothetical Situative? So how come it is an obvious Far Past? Certainly a reasonable question. The best answer we have is this. A Hypothetical verb has two parts. There is the Hypothesis, and the thing Hypothesized. In these verbs, what we may be hypothesizing may be marked for Tense. But the supposition is timeless. Do you believe that? If not, just accept the Situatives do not show tense unless they are Hypothetical.

The forms of Situatives are not uniform enough to make any general statement here, except that the Affirmative never takes *ny* and that the Negative is marked with *-ta-* like the Negative Relatives. The former fact reminds one that Equational Situatives, like Relatives, must use the stem *-(r)y* even in the Third Person. We perhaps should also say that there is some formal overlap with Consecutives.

v. What? Didn't we mention Consecutives either? These are forms which indicate that the action is within the range of the Tense-Aspect combination of a preceding verb, but it is a step later in time within that range. Remember, a Kikuyu Tense does not specify an instant of time, but rather a range that may cover a day or infinity. If one action took place last week, but the Far Past didn't finish until yesterday, there is plenty of room for action later, at operate times, but still within the Far Past. Here is where the Consecutives come in.

The Consecutives are both in form and meaning a very diverse lot. Some of them mark Aspect, but most do not. Some mark Tense, but others do not. Even in those that do mark Tense the marking is rather meaningless, since we may not have sequences like 'I killed it yesterday and ate it today'. Once the first verb has set the Tense, it stays set until another non-Consecutive verb appears. Whereas other systems - the central Tense-Aspect system, the Hypotheticals, and the Situatives - show a rough balance in numbers between Affirmative and Negative constructions. This is not so for the Consecutive, where there is only one Negative in use. This one also differs in use from other Consecutives. Affirmative Consecutives may be (and more often than not are) strung together in long sequences, so, that a typical narrative may contain nothing but Consecutives once the scene has been set with one or two non-Consecutives. But the Negative Consecutives can be used only once in a row. Figure it for yourself. How often in English do you say 'first I didn't cook, then I didn't wash the dishes, and the next thing I didn't do was wash the floor'? Let us face the facts. The only reason Consecutives are put together is that they don't belong anywhere else. Or do they? After all, half of them look very much like Situatives, despite differences of meaning, and some of them seem to be different from Jussives only marginally in either shape or meaning.

vi. No, we didn't mention Jussives before, but we will now. These are the last of the purely verbal systems we need to mention. They have in common their use in expressing overlapping shades of command, desire, purpose, or suggestion. Otherwise they are not very different from other verb forms. They are not differentiated by Tense or Aspect, though they may be said to fit into the Future category. Like the Consecutives, there is an imbalance, with only one Negative form, though the meaning difference is not seen here.

The Jussives are least like the basic system in shape. There are in fact no overlaps in form and meaning of markers, such as are found even with the Consecutives. They also are unrelated in usage, as opposed to the Consecutives, whose use for the most part may be presented in terms of the Tense-Aspect grid. For the Jussives we need a different diagram.

Command : Imperative
Exploration : (*ny*) Subjunctive
Prayer : Precative
Request : Subjunctive/Imperative
Suggestion : Subjunctive
Necessity/Consequence : (*no*) Subjunctive
Purpose : (*nyguo*) Subjunctive

The logical relations of these are not very clear; other orders are possible. Nor are the details of usage given wholly accurate. For example, the Subjunctive often seems to be used in commands, and in the case of Reflexive Verbs is the normal form of command. These distinctions are only made in the Affirmatives since only one Negative exists.

vii. Besides the above purely verbal systems, we should point out the very productive set of patterns by which nominals - nouns and other adjectives to you - are formed from verbs. This should really be discussed under derivation, and will be, but we'll mention it here.

For verbal nouns, we have the Infinitive, as in *gẁcìàrá* 'to give birth' - a Class 15 prefix added to the verb stem, with a suffixed *-a*. Then there are the agent nouns, like *mẁcìàrí* 'parent', the manner nouns, like *mẁcìàrỳrè* 'way of giving birth', and various forms with final *-o*, some abstract, some refering to product, others to implement, like *rẁcìàró* 'offspring'. The adjectives are more important, since they can be used to substitute for strictly verbal forms. There is the form in *-u* normally from Intransitive verbs, as in *-cìàrú* 'having given birth'. And the passive form in *-e* derived from transitive verbs, as *-cìàrè* 'born'. Usually you can't get both of these from the same verb, though occasionally verbs like *gẁcìàrá* will allow it. These may substitute for Initiatives:

ný ácíárýýté

'she has given birth'

ný mẃcìàrú

'she has given birth'

ný áácìàrýýtẃó

'he had been born'

áárỳ mẃcìàré

'he had been born'

The two are not identical, but close enough for interchange. Some speakers, especially from more northerly areas, use the adjectives very freely.

II. The Forms of the Kikuyu Verbal System

A. We do not propose to list every form possible. It would not work at all well - there are too many. Since they are largely predictable, we can - and must - list only patterns which allow one to construct the forms. Even here we cannot list all the patterns. We will present the basic system, of course, with information on the Focussing/Independent, Subject Relative, and Non-Subject Relative forms. The Situatives and Consecutives will also be included. And the Jussives. The Hypothetical, however, will be slighted - too many and complex for inclusion in detail.

For each form presented we will give the following information:

i. The pattern of the construction itself. For a sample, take the pattern of the Far Past Affirmative Focussing form:

S-àà-V-íré

The S- indicates the place of the Subject prefix. The position of the verbal stem is indicated by -V-. We know where the Object Prefix , if any, will go - immediately before the Verb Stem. So we do not need to mark its position. The Prefix -àà- is written with a long vowel because it is realized long after the First Person Singular marker; after all other subject prefixes its length is obscured by coalescence. The suffix -íré replaces -a of the Infinitive; with some verbs there are other modifications.

ii. The form of the First Person Singular Subject Prefix. This must be included, because it varies considerably with what follows it. The possibilities are N-, nd-, ndy- and i-. The first of these follows the rules applicable to all other N- prefixes, as presented in Essay 1. With the Far Past -àà- prefix, for example, the First Person Singular is nd-.

iii. Modifications for the Relative forms, if appropriate. Some of these we won't even mention, like the shift of the Class 1 Subject Prefix in the Subject Relative, or the shift of Subject Prefixes to High Tone in the Relatives. Too regular to mention. Some, like the shift in the Negative Prefix to -ta- in the Relative forms, we should not need to mention, because others are perfectly predictable, but will. But there are also tonal shifts which must be mentioned.

iv. We also need to discuss the interaction of the verb form with following tones. The connoisseur will find that these may to some extent be predicted from the marking on the verbal pattern. Thus a pattern like the Far Past Affirmative S-àà-V-íré, with a final underlying high tone, will be predictably subject to Block Lowering and will condition Single Raising, as described in Essay 1. But the rules and conditions are not simple enough to rely on this, so we will come right out and tell you, the Far Past Affirmative conditions Single Raising.

v. Not least, we need to illustrate. Maybe you can always figure out from a pattern what is what, but we can't always. We won't give complex examples - for those; see the Paradigms. But examples from kẁgẁrà 'buy' and kẁrùgá 'cook' will be given, just to see what the forms are like. From these, you will clearly see that the 'tone marks' given on the patterns are not the same as those which we hear. For example, from our same Far Past pattern, we get:

áágẃrìré kýndẁ

'he bought something'

Where is the 'low-toned' -àà- prefix? What has happened to the initial high tone of -íré? The fact is that the 'tone markers' on the patterns are real, in a sense, but underlying. That is, one can, with a little luck, predict from them what is heard, but will not hear them. How many of you can use them, we don't know. But there they are. The rest of you, use the tones from the examples and the paradigms

B. Before we begin, let us discuss a bit the various prefixes and suffixes which go into Kikuyu verb forms. Most of these we can't tell you much about in the meaning line, but can say something about shape. And these small generalizations may save time later on. We'll discuss them in the order in which they appear on the verb. Bear in mind that, though we give you this information, it is not the prefix or suffix which gives meaning, it is the combination of prefixes and suffixes in a pattern.

i. First, ny. Strictly speaking, this is not part of the verb, but it is so often used with the verb we should discuss it. There are two uses to discuss. With a following

Subjunctive, it simply emphasizes:

ný tw̃́dhíŷ

'let's go!'

contrasted with:

tw̃́dhíŷ

'let's go'

Immediately preceding an Affirmative verb, not a Subjunctive, it permits the verb to stand alone:

ngààrùgá nhàmà

'I will cook meat'

but:

ný nggààrúgǎ

'I will cook'

The Focussing form of the first example cannot be used without a following word.

The particle _ny_ is always followed by the Non-Subject Relative form. Its use followed by the verb should not be confused with its use when separated from the verb by another element, when it is emphasizing the element in question.

ii. The Negative particle _nd-_ is the first element which truely belongs to the verb. It is used in all Independent Negative forms, including the Negative Consecutive and Jussive. It precedes the Subject Prefix which must begin with a vowel. It thus alternates with _-ti-_ discussed below.

Watch out - not all forms beginning with *nd-* are Negative; however similar they may be:

ndààgẁrìré kýndẁ

'I bought something'

ndààgẃríre̊ kýndẁ

'he didn't buy anything'

iii. Immediately following the particles mentioned, if they are present, or in first position, if they are not, comes the Subject Prefix. The only parts of the Kikuyu verb which can do without a Subject Prefix are the Imperative and the Verbal Nouns and Adjectives. If one counts the equator *ny* as a pseudo-verb, then of course one should mention that *ny* and *ti* do not take Subject Prefixes either. These are enumerated in Essay 2, as part of the concord system.

iv. The Negative marker *-ti-* is functionally the same as the prefix *nd-* though it comes immediately after the Subject Prefix instead of immediately before. Both mark the verb as Negative, Independent, Consecutive, or Jussive. Whereas *nd-* is used before vowel prefixes, this follows those which begin with consonants. Watch out for Class 10. Because of its *ci-*, this is treated as beginning with a consonant and takes *-ti-*. But since *-ti-* begins with a consonant, the *c* drops by the *i-*/*ci-* rule and what is left looks like a vowel-initial prefix. So we have:

cìàná ítìráádháákà

'the children are not playing'

The First Person Singular Subject Prefix, preceding -ti-, is always N-, giving a result ndi-:

ndìráárýmà

'I am not cultivating'

If you prefer, you can take this as nd- preceding a Subject Prefix -i-. This will work just as well and you can either go mad or become famous by trying to work out a proof that ndi- is one thing or the other.

v. In Relative and Situative verb forms the Negative marker appears as -ta-. This follows the Subject Prefix whether vowel or consonant-initial. The First Person Singular marker appears as i-.

vi. Next comes -nggy-, the Hypothetical Prefix. This follows the Subject and/or Negative prefix, but precedes all other markers. It takes i- as its First Person Singular subject Prefix when that immediately precedes. All verb forms with this marker are Hypothetical.

vii. Between Subject Prefix and any other marker comes the particle -ky- which is very extensively used in certain Situatives and the Far Past Consecutive. We cannot say how these relate positionally to the Negative markers and the Hypothetical -nggy-, since they never occur. It takes N- as First Person Singular subject Prefix - like most other prefixes with *k*.

viii. Following the Subject, Negative, and Hypothetical prefixes, or as many of these as are presented, and the prefix *-ky-*, we find a number of mutually exclusive prefixes marking mostly Tense and/or Aspect. Only one of these is allowed in any one verb. Be glad - in at least one language not too unlike Kikuyu, namely Gusii, several may be combined. The first of these in alphabetical order is *-0-*. A zero is nothing, and you may wonder why we treat nothing as a prefix. We wonder too. The only reason to talk about it is that in such things as the Present Habitual, or the Today Past, which take no prefix, the very absence of a prefix affects the shape of the First Person Singular marker. Where there is no prefix at all, it is *N-*. If the Object Prefix follows, it is normally *ndy-*. But if the Second Person Singular Object Prefix follows, we go back to *N-*. For example:

ný ndíríkáníré̇
'I remembered'
ný ndýmẃrìríkáníré̇
'I remembered him'

ix. The next prefix, alphabetically speaking; is *-i-*. Yes, that is what we said. We use this to indicate that the Subject Prefix vowel is lengthened. It also will generally shift a preceding *a* to *e*:

ndèègʷ́rà

'he isn't going to buy'

This never comes in contact with the First Person Singular Subject marker, so we won't worry about that.

x. At last, something we can pronounce. The prefix or prefixes with shape *-aa-* are important in forming the Far Pasts and Present Completive, as well as some others. When the First Person Singular Subject Prefix immediately precedes, we have *ndaa-*. Otherwise the length of the vowel is concealed by Vowel Coalescence.

xi. In *-aana-* we may have nothing but the prefix *-aa-* followed by a particle *-na-*. But we have no information on what the *-na-* could be, and it seems simpler to treat it as a unit. But that makes it the only two-syllable prefix. A First Person Singular Subject gives *ndaana-*. It is only used in the Present Experiential.

xii. A prefix *-ka-* with short vowel is found in the non-punctual Consecutives and in the Distal Subjunctive. With First Person Singular Subject Prefix we have *ngga-*.

xiii. A similar marker with long vowel -*kaa*-, is used mostly in the Far Future, but also in the Negative Subjunctive and Projected Situatives. Except for length, it behaves the same way.

xiv. In the Present Projected and the Today Past Habitual and Initiative, we find a prefix *-:kw-*. The prefix lengthens a preceding vowel, and changes a preceding -a- to -e-:

ný méégẃdhìý

'they are about to go'

The First Person Singular Subject Prefix is N-; it ignores the lengthening effect, and combines to give nggw-.

xv. In the Negative form which negates Present Completive, Today Past, and Yesterday Past we have a prefix -:na-. This lengthens preceding vowels, but unlike other lengthening prefixes this never changes preceding a to e. The First Person Singular Prefix never immediately precedes this.

xvi. Then -raa-. It takes ndy- as First Person Singular Subject Prefix. You will find it in all the Yesterday Past forms and in the Present Continuous.

xvii. The prefix -(r)yy- used in the Near Future is variable. The r is dropped in some forms by some speakers some of the time. The First Person Singular Subject Prefix is ndy-.

xviii. The Precative uses a prefix -roo-. This is the only normally used prefix with o, and also the only prefix with initial r which takes N- as First Person Singular Subject Prefix.

xix. After the above markers, we have a group of three markers which have several things in common. All of these are treated like Object Prefixes, in that the final vowel of the Imperative is normally -e, and the First Person Singular Subject Prefix, if it immediately precedes, is normally ndy- (there is one exception to each statement). The first of these in order in -ky-. We will not mention this elsewhere, so pay attention. It may be added to any verbal construction, almost without exception, where it makes a small difference in meaning which we really can't explain. It is similar to the difference between 'they went' and 'so they went' in English - but not identical. You try to figure it out.

xx. The Object Prefix proper, next. All but the Second Person Singular take ndy- as the First Person Subject marker if that immediately precedes the Second Person Singular, however, combines with N- to give nggw-. For a list, see Essay 2, since these are part of the concord system.

xxi. Last stop before the verb stem is the Reflexive prefix -yy-. Strictly speaking this is nothing but an Object Prefix, but occasionally it can be used with another Object Prefix, which will generally precede it. So we list it separately. Remember - it will not coalesce with a following vowel, and takes ndy- as First Person Singular Subject Prefix.

xxii. Now the Verb Stem itself. No, we don't plan to list them all! If the First Person Singular Subject Prefix immediately precedes, it is N-.

xxiii. We could at this point enumerate a number of derivational markers. We won't. Verbal derivation should be handled separately. We should, however, mention the suffix *-ag-*, which is used to make Habituals. Not all verb forms with *-ag-* are Habitual - consider *kẁẁrágà* 'kill'. But most are. This *-ag-* may not co-occur with the *-ire* and *-yyte* suffixes, but may with the others. If the verb stem includes derivational suffixes, the *-ag-* will often be sandwiched into the middle:

gẁỳtígýra 'fear' becomes *gẁỳtígágỳrà* in the Habitual.

xxiv. Almost last, a set of four suffixes. These take final position in the verb, with the following reservations: the passive *-wo* will always replace the final vowel of the suffix; the transitive-forming *-i-* will always be inserted before the last vowel of the suffix. The first of these, *-a*, is used in the majority of verbal constructions. No particular meaning can be attached to it.

xxv. The suffix *-e* is only found in the Jussive system, and the Consecutives, and in the Imperative if *-ky-*, the Reflexive marker, or any Object Prefix except First Person Singular precedes.

xxvi. In the Past Neutral, and only in the Past Neutral, we find suffixed *-ire*. The tie is so close that all Past Neutrals must have *-ire*, and almost every verb with *-ire* must be a Past Neutral. Besides the Passive version -*irwo* and the *-irie* used with verbs with final *i*, we should note that most derived or longer verbs with suffix *-yr-*/*-er-* give *-yire*. Thus from *kẁàmbỳrỳrìò* 'be begun' we get:

ný kýámbỳrýíríó

'it was started'

This shows it all - final vowel replaced by Passive *-wo*, final vowel preceded by Transitive *-i-*, and final *-r-* of *-yr-* lost.

xxvii. The suffix *-yyte* is similarly linked exclusively to the Initiatives. Formally it varies. The vowel changes if preceded by *e* or *o* to *-eete*;

ný ndúgýýté

'I have cooked'

but

ný nhónéété

'I have seen'

With most derived verbs in *-yr-*/*-er-* (and some others) the Initiative stem appears as *-yire*/*-eire*, and thus resembles the Past Neutrals. Watch for this. There are also a number of verbs which have irregular Initiative stems of various shapes. We won't list them here. Tonally, Initiatives behave the same whatever their suffix.

C. Now the Main System Verbal Constructions themselves

i.a. We begin with the Far Future. Actually, with the Far Futures, because the Far Future Neutral and Far Future Habitual use the same pattern, and Affirmative and Negative are closely related.

Neutral Focussing:

S̀-kàà-V-à

àkààgẁrà nhàmà

'he will buy meat'

àkààrùgá nhàmà

'he will cook meat'

There is no tonal interaction with what follows. The Relative forms differ tonally:

S̀-kàà-V-ǎ

ný ákààgẁrà nhámà

'he will buy meat'

ný ákààrúgà nhámà

'he will cook meat'

These have final Rising tone which conditions Single Raising and is subject to Single Lowering.

The Independent Negative is related, but tonally again differs:

S̀-tí-kàà-V-â

ndìkáágẁrà nhámá

'I won't buy meat'

tẁtìkáárùgá nhámá

'we won't cook meat'

Note the two forms of Negative prefix in the Independent form, which we do not reflect in the pattern. All forms condition Block Raising, Low Tone verbs with monosyllabic stems are subject to Single Lowering of their final Rising Tone. The final high of other verbs is not subject to lowering.

The Relative Negative has a distinct pattern:

Ś-tà-kàà-V-á

ẁtákààgẁrà nhámà

'... who will not buy meat ...'

ẁtákààrùgá nhámà

'... who will not cook meat ...'

This shows Single Raising, and, if the verb is Low Tone with a two-syllable Imperative, it is subject to Single Lowering. The First Person Singular Subject Prefix, here and with all Negative Relatives, is *i-*.

b. The Far Future Habituals are very similar, save for the insertion of *-ag-*:

Focussing:

S̀-kàà-V-àg-à

àkààgẁràgà nhàmà

'he will buy meat'

àkààrùgágà nhàmà

'he will cook meat'

Relative Affirmative:

S̀-kàà-V-àg-á

ný ákààgẁràgà nhámà

'he will buy meat'

ný ákààrùgágà nhámà

'he will cook meat'

Single Raising and Single Lowering

Independent Negative:

S̀-tí-kàà-V-ág-â

ndìkáágẁràgá nhámá

tẁtìkáárùgágá nhámá

Block Raising; no lowering in the Habitual Negative

Relative Negative:

Ś-tà-kàà-V-aǵ-á

... ẁtákààgẁràgá nhámà ...

'...who will not be buying meat...'

... ẁtákààrùgágá nhámà ...

'...who will not be cooking meat...'

All forms condition Single Raising.

c. The Tense reference of all the Far Futures is to time in the Future later than the day of speaking. From tomorrow to infinity, in other words. The Neutral simply says 'I will be doing it'.

The Affirmative and Negative are quite parallel. For all the Affirmative forms, the First Person Singular prefix preceding *-kaa-* is *N-*, giving *nggaa-*. In the Negative, it precedes *-ti-* to give *ndi-*.

ii. a. The Near Future shows the same parallellism between Neutral and Habitual.

The Focussing Neutral has a pattern:

S̀-rýý-V-á

àrỳỳgẃrà nhámà

'he will buy meat'

àrỳỳrúgá nhámà

'he will cook meat'

In some cases, in all forms of the Near Future, the *r* of the prefix is dropped, with resulting contractions:

ndỳỳrúgá nhámà

'I'm going to cook meat'

The Neutral Relative form has a distinct tonal pattern:

S̀-rýý-V-ǎ

ný ndýrỳỳgẃrà nhámà

'I will buy meat'

ný árỳỳrúgà nhámà

'he will cook meat'

Whereas both forms condition Single Raising in a following word, the Relative alone is subject to Single Lowering.

The Habitual forms are exactly the same save for the marker *-ag-* in the pattern:

Habitual Focussing:

S̏-rýý-V-ág-á

àry̏y̏gẃràgá nhámà

'he will be buying meat'

àry̏y̏rúgágá nhámà

'he will be cooking meat'

Habitual Relative:

ný tẃry̏y̏gẃràgà nhámà

'he will be buying meat'

ný áry̏y̏rúgágà nhámà

'he will be cooking meat'

Not only the patterns but the tonal effects are identical to those of the Neutral.

b. The Negative forms are more trouble tonally. For the Independent Neutral, the following pattern is used:

S̏-tȉ-ry̏y̏-V-ǎ

ndàry̏y̏gẃrȧ nhámà

'he won't buy meat'

tw̏tȉry̏y̏rúgȧ nhámà

'we won't cook meat'

These show Single Raising and (apparently) Block Lowering.

However, there is an alternative pattern:

S̏-tȉ-ry̏y̏-V-à

This gives the forms:

ndìrỳỳgẃrá nhámá

'I won't buy meat'

This seems to be used only with a Low Tone verb and shows Block Raising of a following noun. Other patterns exist for the construction. You are advised to check local usage.

The Independent Negative Habitual is similar:

S̀-tì-rỳỳ-V-àgá

ndàrỳỳgẃrágå nhámà

'he will be buying meat'

màtìrỳỳrúgågå nhámà

'they won't be cooking meat'

This too has a dialectal variant with pattern:

S̀-tì-rỳỳgẃrágá nhámá

This, like the Neutral, conditions Block Raising.

In the Negative Relative Neutral, we have:

S̀-tà-rýý-V-ă

... ẁtàrýýgẘrà nhámà...

'...who won't buy meat...'

... ẁtàrýýrůgà nhámà...

'...who won't cook meat...'

For the Habitual,

S̀-tà-rýý-V-àgá

... ẁtàrýýgẘràgà nhámà

'...who won't be buying meat...'

...ẁtàrýýrůgágà nhámà...

'...who won't be cooking meat...'

All forms condition Single Raising and are subject to Single Lowering.

c. Affirmative and Negative are parallel in meaning. In the Affirmative, the First Person Singular Subject Prefix is ndy-. In the Negative, of course, it combines to form ndi-. The Neutral is used of future actions on the day of speaking - approximately. It may be used of later actions, if the intent to do it is stressed, and thus overlaps with the Far Future.

The use of the Habitual is more complex. It may be used of Continuous action in the Near Future: 'I will be eating all day'. But it is also used as a Future Habitual, where it implies, apparently, not so much that the beginning of the habit is in the Near Future, as that it is definite or certain that it will begin. Thus it is used in a tale in which God decrees:

ný márỳỳkúágǎ

'they will keep on dying'

The distinction between forms with -ryy- and those with -kaa- is thus perhaps better treated as between Definite and Indefinite Future, respectively.

iii. a. Each of the two Futures includes a Neutral and a Habitual form, which are so closely related in shape and meaning as to be nearly indistinguishable. The two forms presented in this section, one with and one without the Habitual marker _-ag-_, are formally just as closely related, but semantically very different. The Present Projected uses the pattern in the Focussing form:

Ŝ-:kẁ-V-á

ékẃgẁrà nhámà

'he is about to buy meat'

tẃẃkẃrùgá nhámà

'we're going to cook meat'

The prefix _-:kw-_ lengthens preceding vowels and changes _a_ to _e_ in prefixes immediately preceding. It combines with the First Person Singular Subject Prefix _N-_ to give _nggw-_. It causes Single Raising in following words. If the verb has Low Tone and the stem contains only two syllables, it will be subject to Single Lowering.

The corresponding Relative differs tonally, as has been the case with the constructions discussed so far:

Ŝ-:kẁ-V-à

ný nggẃgẁrà nhàmà

'I will buy meat'

ný méékẃrùgá nhàmà

'they are about ot cook the meat'

The Relative does not interact tonally with what follows.

If we look at the forms for the Today Past Habitual, we find them essentially identical:

Focussing:

Ŝ-:kẁ-V-ág-á

nggẃgẃrágà nhámà

'I was buying meat'

méékẃrùgágá nhámà

'they were cooking meat'

No tonal interaction.

b. The Negatives use similar shapes. For the Present Projected Independent, we have:

Ŝ-tí-:kẁ'-V-à

ndèèkẃgẃrá nhámá

'he won't buy meat'

tẁtììkẃrúgà nhàmà

'we aren't going to cook meat'

The First Person Singular, as with all Negative Independent verbs, gives ndi-. Low Tone verbs condition Block Raising. High Tone verbs do not interact tonally. The Relative of the Negative uses a similar but not identical pattern:

Ŝ-tâ-:kŵ-V-â

'...ẁtéékẃgẃrà nhàmà...

'...who will not buy meat...'

...ẁtéékẁrùgá nhàmà...

'... who is not about to cook meat...'

There is no tonal interaction.

The prefix -ta- of course normally appears as -tee- because of the influence of following -:kw-.

For the Today Past Habitual, we again get identical patterns. The Independent Negative is:

Ŝ-tí-:kẁ'-V-àg-à

ndììkúgúrágá nhámá

'I wasn't buying meat'

màtììkúrúgágà nhàmà

'they weren't cooking meat'

Again Low Tone verb conditions Block Raising, and the High Tone verb has no interaction.

The pattern for the Negative Relative of the Today Past Habitual is:

Ŝ-tà-:kù-V-àg-à

...ùtéékùgùrágà nhàmà

'...who wasn't buying meat...'

...ùtéékùgùrágà nhàmà

'... who wasn't cooking the meat...'

Again there is no tonal interaction.

c. For both the Present Projected and the Today Past Habitual, the Affirmative and Negative agree in meaning. The Present Projected refers to the present intention to ... whatever is being discussed, though nothing has actually occurred yet. The English "I'm just coming" is a good example.

Despite its name, the Today Past Habitual is more often a Today Past Continuous, referring to on-going actions earlier the same day. It can, rarely, be used as a pure Habitual, though then it would imply that the habit ended only today.

iv. a. A similar split in meaning with related form occurs with the Present Continuous and Yesterday Past Habitual. The Present Continuous Focussing form is:

S-ráà-V-á

tùrààgúrà nhámà

'we are buying meat'

ndŷráárùgá nhámà

'I am cooking meat'

All forms condition Single Raising. Low Tone verbs with only two syllables in the Imperative are subject to Single Lowering. As with all forms with prefix -raa-, the First Person Singular marker is ndŷ- when it directly precedes.

The Relative of the Present Continuous is the same except that the Subject prefix is always High in tone:

Ś-ráà-V-á

[illegible] ndŷráàgúrà nhámà

'I am buying meat'

[illegible] áráárùgá nhámà

'she is cooking meat'

The tonal interaction is identical with that of the

Focussing form.

In the Yesterday Past Habitual we find forms identical, though none are subject to Single Lowering:

Focussing:

màráágẃràgá nhámà

'they were buying meat'

ẁráárùgágá nhámà

'you were cooking meat'

Relative:

ný tẃráágẃràgá nhámà

'we were buying meat'

ný ndýráárùgágá nhámà

'I was cooking meat'

b. The Negative Independent of the Present Continuous is:

Ŝ-tí-ráà'-V-á

ndẁráágẃrå nhámà

'you are not buying meat'

màtìráárúgå nhámà

'they are not cooking meat'

All forms condition Single Raising. They also are subject to Block Lowering, so that, in isolation, we have:

ndìráárírìkánà

'I am not remembering'

This contrasts with the unlowered form heard when something follows:

ndìráárírì̊káná cìùgó

'I am not remembering the words'

In the Relative we find:

Ŝ-tà'-ráà-V-á

...ẁtáråágẃrà nhámà...

'... who is not buying meat...'

...ẁtáråárùgá nhámà...

'... who is not cooking meat...'

We note Single Raising. Low Tone verbs with two-syllable Imperatives are subject to Single Lowering.

This should show the same tonal interaction as the Independent.

The Yesterday Past Habitual, match:

Independent:

Ŝ-tí-ráà˚-V-ág-á

tẁtìráágẃrágå nhámà

'we were not buying meat'

ndàráárúgågá nhámà

'he was not cooking meat'

Relative should be:

Ŝ-tà'-ráà-V-ág-á

...ẁtáråágẃrágá nhámà...

'...who was not buying meat...'

...ẁtáråárùgágá nhámà...

'...who was not cooking meat...'

All forms condition Single Raising.

c. The Present Continuous, Affirmative or Negative, is used for actions in progress. The Yesterday Past Negative is used both for habitual actions ending on the previous day, or for continuous actions yseterday. The two meanings are about equal in frequency.

In both constructions, the Affirmative and Negative are equivalent in Tense and Aspect reference.

v. a. The Present Habitual has no prefixed marker, only the -ag- suffix:

Focussing:

S-V-àg-à

tẁgẁràgà nhàmà

'we buy meat'

ndùgágà nhàmà

'I cook meat'

There is no tonal interaction with what follows. In the Relative:

Ŝ-V'àg-á

ný tẁgẁràgà nhámà

'we buy meat'

ný ndùgágà nhámà

'I cook meat'

All forms show Single Raising and Single Lowering, like th

Far Future. The First Person Singular marker is N- if no Object prefix other than the Second Person Singular -kw- intervenes. With an Object prefix it is ndy-.

b. The Negative equivalent shows considerable tonal differences:

Independent:

Ŝ-tî-V-ág-â'

ndìgẃràgá nhámá

'I don't buy meat'

màtìrúgágá nhámá

'they usually don't cook meat'

All forms condition Block Raising.

Relative:

Ŝ-'tá-V-ág-á

...òtágẁràgá nhámà...

'...who did not buy meat...'

òtárùgágá nhámà...

'...who don't usually cook meat...'

All forms condition Single Raising.

c. This is, as the name implies, used consistently f

presently existing habits or customs. Affirmative and Nega

tive are completely parallel in meaning.

vi. a. The Negative Present Neutral is used. There is

corresponding Affirmative in use, and there is nothing el quite like it. The Independent has the following pattern:

S̃-tí-:'-V-á

ndììgẃrå nhámà

'I am not going to buy meat'

màtììrúgå nhámà

'they won't cook meat'

Tonally, all forms condition Single Raising and are subject to Block Lowering. The prefix immediately preceding the stem is lengthened, and in Class 1, where the Subject prefix *a-* immediately precedes, we have:

ndèèmẃhẃẃrà

'we won't beat him'

In other words, this *-i-* both lengthens and changes *a* to *e*, just as the prefix of the Present Projected, *-:kw-*, does.

The Negative Relative is not in use. We've only once come across what could be the Relative Negative Present Neutral, and it was dubious. Best not worry about it.

b. The meaning of this construction is very close, in translation, to both the Present Projected and the Near Future. Its meaning and the vowel length counting mentioned, in fact, have led some to conclude that it is just a contracted variant of the Near Future Negative. However, the tonal behavior is against such an analysis. The distinctions in meaning seem to be (approximately):

Near Future:

ndìrỳỳrúgá

'I won't cook (today)'

ndììkẃrúgå

'I am not about to cook'

ndììrúgà

'I have no intention of cooking'

vii. a. The Present Experiential is rather rare, though generally known. The Independent pattern is:

S-ààná-V-à

tẁànàgẃrà nhàmà

'we have (sometime) bought meat'

áánàrúgá nhàmà

'he has (once) cocked meat'

The two-syllable prefix is unusual; so is the fact that no Relative seems to be in normal use. The construction is never found with preceding ny, in which it differs from all other non-jussive Affirmatives. The First Person Singular Subject prefix combines to give ndaana-.

b. The Negative Present Experiential is patterned:

S-tí-àà'ná-V-à

ndàànágẘrà nhàmà

'she has never bought meat'

màtîànárůgá nhàmà

'they have not cooked meat'

Again, the Relative is not in normal use, Forms that seem to be built on what should be the Relative pattern (S-ta-aana-V-a) are probably Relative forms of the Recent Past Negative (S-ta-:na-V-a).

c. This indicates that, at some unspecified time in the past, the subject has succeeded in accomplishing the action. The form built on -ry plus the completive (see ix) is somewhat more common.

viii. a. The Present Initiative:

Focussing:

S-V-ýýtè

nggẁrỳỳté nhàmà

'I have bought meat'

áárúgýýté nhàmà

'he has cooked meat'

There is no tonal interaction with what follows. The First Person Singular Subject, when it immediately precedes the verb stem or the Second Person Singular Object prefix, is N-. Before other Object prefixes it is ndy-.

Relative:

Ś-V-ýýté

ný túgẁrỳỳté nhámà

'we have bought meat'

ný ẃrúgýýté nhámà

'you have cooked meat'

These all condition Single Raising.

b. In the Negative Independent, we find:

Ŝ-tí-V-ýỳtê'

ndìgẃrẙýtè nhámá

'I haven't bought meat'

mẁtìrúgýýtè nhámá

'you have not cooked meat'

These forms conditiòn Single Raising, and are subject to Single Lowering.

The Relative pattern is as follows:

Ŝ-tà-V-ỳỳté

...ẁtágẁrỳỳtè nhámà...

'...who has not bought meat...'

...ẁtárùgýýtè nhámà...

'...who has not cooked meat...'

There is Single Raising of what follows, and Single Lowering of the verb.

c. The function of the Present Initiative is to describe the present existence of a state or situation initiated by a relatively recent action. In translation it is trouble for English speakers, because of the 'contrast' between, for example, *ný nýmỳỳté* 'I have cultivated the field' and *ný [illegible]ýté* 'he is dead'. If we take the meaning of 'he is dead' to be 'he died and that resulted in our present situation', it is simple enough. Affirmative and Negative are quite parallel in meaning.

ix. a. The Present Affirmative Completive:

Focussing:

S-àá-V-à

tẁàgẃrà nhàmà

'we've bought meat'

áárùgá nhàmà

'she has cooked meat'

The length of the prefix -àá-, as with other prefixes of that shape, can only be heard after the First Person Singular Subject prefix nd-:

ndààrúgá nhàmà

'I have cooked meat'

Elsewhere Vowel Coalescence obscures it.

The Relative form differs tonally:

Ŝ-àá-V-ǎ

ný ndáágẃrà nhámà

'I have bought meat'

ný áárǔgà nhámà

'he has cooked meat'

All forms condition Single Raising and are subject to Single Lowering. There is no directly corresponding Negative equivalent. Instead, the Recent Past Negative serves to negate this.

b. In usage, this is simply a Present Completive. It indicates the fact that an action was finished no more than a short time ago; 'he died just now'. Frequently a form apparently equivalent to the Relative is used after -rĭ to form an equivalent to the Experiential:

ndíry̑ ndóónà njógù

'I haven't (yet) seen an elephant'

x.a. The Recent Past Negative has no direct equivalent among the Affirmative constructions. Its Independent form has the pattern:

S̆-tí-:nà-°V-à

ndììnágŵrá nhámá

'I didn't buy meat'

màtììnárúgå nhàmà

'they haven't cooked the meat yet'

The prefix -:na- lengthens any preceding prefix. This is awkward for us, since it gives the set of contrasts.

Present Experiential Affirmative:

ndààǹàrúgá

'I have cooked'

Present Experiential Negative:

ndàànárůgá

'he has never cooked'

Recent Past Negative:

ndàànárúgå

'he hasn't cooked yet'

Careful attention to tone is sometimes necessary in this language. The Recent Past Negative of Low Tone verbs conditions Block Raising. High Tone verbs show no tonal interaction.

The Relative form has the following pattern:

S-tà-:nà-V-à

...ẁtáánàgùrà nhàmà...

'...who has not bought meat...'

...ẁtáánàrùgá nhàmà...

'...who did not cook meat...'

There is no tonal interaction with the object.

b. The Recent Past Negative is used for Past non-events anywhere in the last two days. It also serves to negate the Present Completive, implying that (contrary to expectation) the action has not yet been accomplished.

xi.a. The Today Past Neutral Affirmative (Focussing form) is:

S-V-írà

àgùrírá nhàmà

"he bought meat"

tàrùgírá nhàmà

"we cooked meat"

In the Relative, we find, as usual a tonal change:

S-V-írǎ

uŋ̀ àgùrírǎ nhàmà

"he bought meat"

ný ndúgírė nhámà

'I cooked meat'

Whereas in the Focussing form there is no tonal interaction, in the Relative, all forms condition Single Raising and are subject to Single Lowering. The First Person Singular Subject prefix in each case precedes the stem, and therefore is *N-*, except when an Object prefix other than Second Person Singular intervenes, in which case it is *ndy-*.

b. There is no corresponding Negative, that being provided by the Recent Past Negative. The form is used of past actions earlier on the day of speaking.

xii.a. The Today Past Initiative has the same prefix and tonal behavior as the Present Projected and the Today Past Habitual, but with a different suffix.

Affirmative Focussing:

Ŝ-:kẁ-V-ýýté

nggẁgẁrỳỳté nhámà

'I had bought meat'

ékẃrùgýýté nhámà

'he has cooked meat'

Note the usual morphophonemic effects of *-:kw-*, lengthening preceding vowels and changing the quality of *a*. The Focussing form conditions Single Raising.

The Relative has the following pattern:

Ŝ-:kẁ-V-ỳỳtè

ný tẃẃkẃgẁrỳỳtè nhàmà

'we had bought meat'

ný méékẃrùgýýtè nhàmà

'they had cooked meat'

This shows no tonal interaction.

b. The Negative Independent has the following pattern:

S̀-tí-:kẁ'-V-ỳỳtè

ndèèkẃgẃrýýté nhámá

'he had not bought meat'

tẁtììkẃrúgÿÿtè nhàmà

'we had not cooked meat'

Low Tone verbs condition Block Raising. High Tone verbs do not interact.

The Relative has the following form:

Ŝ-tà-:kẁ-V-ỳỳtè

...ẁtéékẁgẁrỳỳtè nhàmà...

'...who had not bought meat...'

...ẁtéékẁrùgýýtè nhàmà...

'...who had not cooked meat...'

No tonal interaction. As elsewhere, the a of -ta- is shifted to e and lengthened before -:kw-.

c. This is mostly Initiative or Completive, rarely Experiential, used of actions completed or states initiated before the time under discussion, which is in the past on the day of speaking. Affirmative and Negative agree in meaning.

xiii.a. Just as the Today Past Initiative matches in tonal pattern the Today Past Habitual (and its friend the Present Progressive), you might expect that the Yesterday Past Initiative would match the Yesterday Past Habitual. Not quite. The Yesterday Past Neutral and the Yesterday Past Initiative match one another, and are close to the Yesterday Past Habitual, but not that close.

We begin with the Yesterday Past Neutral Affirmaitve Focussing form:

S-ráà-V-ìrè

tẁrààgẃrìrè nhàmà

'we bought meat'

máráárùgírè nhàmà

'they cooked meat'

The Yesterday Past Initative, similarly, shows:

S-ráà-V-ỳỳtè

máráágẃrỳỳtè nhàmà

'they had bought meat'

tẁráárùgýýtè nhàmà

'we had cooked meat'

Neither construction shows tonal interaction with what follows. The prefix -raa- is the same as in the Present Continuous and the Yesterday Past Habitual, but the suffix tone differs.

The corresponding Relative forms are as follows:

Neutral:

Ś-ráà-V-ìrè

ný ndýráágẃrìrè nhàmà

'I bought meat'

ný mááárùgírè nhàmà

'they cooked meat'

Initative:

Ś-ráà-V-ỳỳtè

ný tẃráágẃrỳỳtè nhàmà

'we had bought meat'

ný ááárùgýýtè nhàmà

'he had cooked meat'

Only the tone of the Subject prefix changes in the Relative. Still there is no tonal interaction.

b. As for the Negative, of course there is no Negative for the Yesterday Past Neutral. This shares the Recent Past Negative with the Today Past Neutral and the Present Completive. However, there is a Negative for the Yesterday Past Initiative, whose Independent form is:

S̀-tí-ráà'-V-ýýté

ndìráágẃrýýté nhámá

'I had not bought meat'

màtìráárúgẙýtè nhàmà

'they had not cooked the meat'

The Relative Negative ought to be:

Ŝ-tà'-ráà-V-ỳỳtè

...ẁtáråágẃrỳỳtè nhàmà...

'...who had not bought meat...'

...ẁtáråárùgýýtè nhàmà...

'...who had not cooked meat...'

There is no toanl effect on the object.

c. In function, both of these refer to any time an the preceding day, or occasionally in the relatively recent past earlier than yesterday. The Neutral simply says 'it happened yesterday'; the Initiative, 'as of that time it had already happened'. The Initiative serves also for Completive and Experiential, except when it is desirable to differentiate with more complicated wordings. In the case of the Initative, Affirmative and Negative are similar in meaning.

xiv.a. Last of the main system, the Far Past. Here we have Neutral, Habitual, and Initative, all very similar and thus to be discussed together. The tonal patterns at least are identical. Begin with the Affirmative Focussing forms:

Neutral:

S-àà-V-íré

ndààgẁrìré nhámà

'I bought meat'

áárùgíré nhámà

'he cooked meat'

Habitual:

S-àà-V-ág-á

áágẃràgá nhámà

'he was buying meat'

tẁàrùgágá nhámà

'we used to eat meat'

Initative:

S-àà-V-ýýté

ẁàgẁrỳỳté nhámà

'you had bought meat'

máárùgýýté nhámà

'they had cooked meat'

All condition Single Raising. The Relative forms show the same tonal interaction, and in fact are identical except for the uniformly high subject prefix:

Neutral:

Ś-àà-V-íré

ný máágẃrìré nhámà

'they bought meat'

ný ndáárùgíré nhámà

'I bought meat'

Habitual:

Ś-àà-V-ág-á

ný tẃágẃràgá nhámà

'we used to buy meat'

ný mẃárùgágá nhámà

'you would cook the meat'

Initiative:

Ŝ-àà-V-ýýté

ný áágẃrỳỳté nhámà

'he had bought meat'

ný cíárùgýýté nhámà

'they had cooked meat'

Note that as in the Present Completive, the First Person Singular Subject prefix is nd- when it immediately precedes -aa-.

b. Not surprisingly, in view of the uniformity of the Affirmatives, the Negatives also agree. First the Independent.

Neutral:

Ŝ-tí-àà'-V-íré

ndìàgẃrírė nhàmà

'I didn't buy meat'

màtìàrúgíré nhámà

'they didn't cook meat'

Habitual:

Ŝ-tí-àà'-V-ág-á

tẁtìàgẃrágå nhámà

'we used not to buy meat'

ndààrúgågá nhámà

'he wasn't cooking meat'

Initative:

S̀-tí-àà'-V-ýýté

ndẁàgẃrýýtė nhámà

'you had not bought meat'

mẁtìàrúgẏ́ýté nhámà

'you had not cooked meat'

All forms are subject to Block Lowering (thus in isolation ndààrúgìrè 'he didn't cook'). All condition Single Raising in what follows.

For the Negative Relative we find:

Neutral:

Ś-tá-àà-V-íré

...ẁtáágẃrìré nhámà...

'...who did not buy meat...'

...ẁtáárùgíré nhámà...

'...who did not cook meat...'

Habitual:

Ś-tà-àà-V-ág-á

...ẁtáágẃràgá nhámà...

'...who used not to buy meat...'

...ẁtáárùgágá nhámà...

'...who was not cooking meat...'

Initiative:

Ś-tá-àà-V-ýýté

...ẁtáágẃrỳỳté nhámà...

'...who had not bought meat...'

...ẁtáárùgýýté nhámà...

'...who had not cooked meat...'

All forms condition Single Raising.

c. All of these refer to time earlier than yesterday. The Neutral simply affirms the event. The Habitual is used most often as a Habitual, but serves frequently as a Continuous (he was eating) and sometimes as Projected (he was about to eat).

Similarly, the Initiative is at least as frequently Completive, and can serve as Experiential as well. For all three, Affirmative and Negative are parallel in function.

D. The minor systems include the Hypothetical, Consecutive, Situative, and Jussive. They are not minor in text frequency, except perhaps for the Hypothetical.

i.a. The Hypothetical is minor in text frequency, perhaps, but not in number of constructions, since that number is in fact larger than the main system. We can, in fact, create Hypothetical verbs on demand by inserting _-nggy-_ into any verb form marking Tense and Aspect. We will, however, restrict ourselves here to the Present Neutral Hypothetical. This is one Hypothetical which does not correspond to any other verb form, and gives a good general idea of their workings.

In the Affirmative the Focussing pattern is:

S̆-nggý-V-á

With verbs with disyllabic Imperative Low Tone verbs are treated as if High:

ànggỳgẃrá nhámà

'he might buy meat'

ànggỳrúgá nhámà

'he might cook meat'

But with longer verbs the tonal distinction appears:

ànggỳmẃgẁrỳrá nhámà

'he would buy meat for him'

ànggỳmẃrùgýrá nhámà

'he would cook meat for him'

All forms condition Single Raising.

Relative:

S̆-nggý-V-à

...ẁnggỳgẃrá nhàmà...

'...who would buy meat...'

...ẁnggỳrúgá nhàmà...

'...who would cook meat...'

Here again we see tonal merger of verbs with disyllabic Imperatives. And again the merger does not occur with longer verbs:

...ẁnggỳmẃgẁrỳrà nhàmà...

'...who would buy meat for him...'

...ẁnggỳmẃrùgýrà nhàmà...

'...who would cook meat for him...'

These forms show no tonal interaction.

All Hypotheticals have a corresponding Situative. For the Present Neutral, it is:

Š-nggý-V-á

...ànggỳgẁrá nhámà...

'...should he buy meat...'

...ànggỳrúgá nhámà...

'...should he cook meat...'

These show normal tonal behavior for all verb stems. Low Tone verbs with disyllabic Imperatives show Single Lowering, all forms have Single Raising.

Here and in all Hypotheticals, when the First Person Singular Subject prefix immediately precedes -nggy- it is heard as i-.

b. For the Negative, we have:

Independent:

S-tì-nggý-V-á'

Again, the verbs with disyllabic Imperatives merge tonally:

ndànggỳgẃrá nhámá

'he wouldn't buy meat'

ndànggỳrúgá nhámá

'he wouldn't cook meat'

But, with longer verbs:

ndàŋggỳmẃgẁrỳrá nhámá

'he wouldn't buy meat for him'

ndàŋggỳmẃrùgýrá nhámá

'he wouldn't cook meat for him'

All show Block Raising.

Relative:

S̀-tà-nggý-V-á

With verbs with disyllabic Imperatives there is again tonal merger:

...ẁtàŋggỳgẃrå nhámà...

'...who would not buy meat...'

...ẁtàŋggỳrúgå nhámà...

'...who would not cook meat...'

With longer verbs, however:

...ẁtàŋggỳmẃgẁrỳrá nhámà...

'...who would not buy meat for him...'

...ẁtàŋggỳmẃrùgỳrá nhámà...

'...who would not cook meat for him...'

All show Single Raising.

Situative:

S̀-tà-nggý-V-á

...àtàŋggỳgẃrà nhámà...

'...if he doesn't buy meat...'

...àtànggỳrúgá nhámà...

'...if he doesn't cook meat...'

The pattern is the same as that of the Negative Relative, but without the tonal merger. We see Single Raising and, for Low Tone verbs with disyllabic Imperatives, Single Lowering.

c. The Hypotheticals show internal tonal anomalies, though they are normal enough in their interactions. Specifically in the case of the Focussing, Independent, and Relative forms, the first syllable following the *-nggy-* shows tonal merger; even with the longer verbs cited, the same tonal merger appeared with the Object prefix. Other problems occur in other Hypotheticals.

d. Hypotheticals indicate, if Affirmative, that something might, could, or under conceivable conditions would happen. If Negative, that it could not or would not. For this reason the Negative especially is much used with the verb *kẁhòtà* 'be able'.

Situative Hypotheticals are most frequent in Conditions, especially less probable Conditions.

ii.a. Logically, we should treat the Situative subsystem next, as it is the next closest to the main system. As you recall, these are verb forms used in the specialized adverbial subordinate clause known as Situative. They consistently only mark Aspect, indicating the time of the action relative to that of the clause on which they depend. Note that we have not marked the tone of the Subject prefix on forms cited. this will vary with context.

b. The Continuous Situative, like all of the non-'perfective' Situatives, has a prefix -ky-;

S̀-ký-V-á

...akỳgẃrà nhámà...

'...while he buys meat...'

...nggỳrúgá nhámà...

'...while I cook meat...'

The First Person Singular Subject marker is N-. It conditions Single Raising. Low Tone verbs with two syllable Imperatives are subject to Single Lowering. It is used of all actions simultaneous with that of the main clause, and is most common after verbs of perception.

c. The Habitual Situative (so-called though it is not a true Habitual) has a completely similar pattern, including tonal behavior:

S̀-ký-V-ág-á

...nggỳgẃràgá nhámà...

'...I meanwhile buying meat...'

...twkỳrúgágá nhámà...

'...we meanwhile cooking meat...'

As with the Continuous, the First Person Singular Subject prefix combines to give nggy-. This is used when two actions, usually performed by the same subject, are simultaneous and roughly coterminous, as in 'he walked along singing'. We lable it 'Habitual' here only because of the -ag- suffix, which normally marks the Habitual. Something like 'Coextensive Situative' would be better.

d. The Projected Situative has a pattern as follows:

S̀-kӯ́-káà-V-á

...nggỳkáágẃrà nhámà...

'...before I buy meat...'

...màgỳkáárùgá nhámà...

'...before they cook meat...'

The First Person Singular Subject marker is again N-. This conditions Single Raising, and is subject to Single Lowering for Low Tone verbs with disyllabic Imperatives. Note that the -ky- prefix, preceding -kaa- as it does, is always realized as -gy- by Dahl's Law. This translates 'when I'm about to.../ before I ...'; it is rather rare, as the Completive Negative Situative is prefered with that meaning .

e. The Completive Situative:

S̀-àá-V-á'

...ndáágẃrà nhámá...

'...when I have bought meat...'

...áárùgá nhámá...

'...if he cooks meat...'

The Low Tone verb with disyllabic Imperative is subject to Single Lowering. All forms condition Block Raising. The First Person Singular Subject prefix, as is usual with constructions in *-aa-*, is *nd-*. It is used of actions finished just before that of the main verb, and is very common in Conditions.

f. The Present Initiative also has a corresponding Situative:

Ś-V-ýýtè'

...nggẃrỳỳté nhámá...

'...I having bought meat...'

...tẃrúgýýté nhámá...

'...since we have cooked meat...'

All forms condition Block Raising. The shape of the First Person Singular Subject prefix matches the non-Situative equivalent.

There is a matching Negative:

Ś-tá'-V-ýýté

...ítágẃrýýté nhámá...

'...without my having bought meat...'

...átárúgýýté nhámà...

'...since he has not cooked meat...'

Low Tone verbs all condition Block Raising, while High Tone verbs produce Single Raising. First Person Singular Subject marking, as always, is *i* before *-ta-*.

The Affirmative and Negative meanings match - both indicate the existence (or non-existence) of the resultant state continuing at the time of the main-clause verb.

g. The Completive Negative has the following pattern:

Ś-tá-:nà-'V-á

...ɨ́táánágẃrá nhámá...

'...before I buy meat...'

...mẃtáánárúgå nhàmà...

'...when you haven't cooked meat...'

The shape is clearly related to the Recent Past Negative, but the meaning is restricted to that part of its range which negates the Present Completive. This Situative is used when the action has not taken place by the time of the main-clause. Since it generally implies that the action will eventually take place, it is often translated as 'before it happens', which is why it has tended to replace the Projected Situative. Notice that Low Tone verbs show no tonal interaction.

iii.a. The Consecutive is next. Whereas the Situatives mostly mark Aspect without Tense, the Consecutives mostly mark Tense without Aspect - or so it seems. In fact, there is a relationship with Aspect, as we shall see. The essential to the meaning of the Consecutive, of course, is that it implies that whatever event is specified falls into the same Tense range as the preceding verb, but is later in time. That being the case, though Situatives may either precede or follow the main clause, Consecutives always follow. In connected narrative, they have a tendency to be strung together in long series. In such cases, the string is broken to indicate major segments of the narrative.

b. Three of the Consecutives are used after Past Tense Neutral verbs. There is one for each of the three Past Tense forms. Each can be used only with the appropriate Tense - one cannot mix them. The forms are as follows:

Today Past:

Ŝ-àá-V-ă

...ndáágẃrà nhámà...

'...I then bought meat...'

...áárůgà nhámà...

'...and he cooked meat...'

These illustrate Single Raising, Single Lowering, and Block Lowering. The First Person Singular Subject prefix, as with other verb forms in -aa- is nd-.

Yesterday Past:

S-raa-V-a

...tẃráágẃrà nhámà...

'...then we bought meat...'

...ndýráárùgá nhámà...

'...so I cooked meat...'

We find Block Lowering, Single Raising, and, with two-syllable Imperative, Single Lowering. First Person Singular Subject prefix is ndy-.

Far Past:

This resembles the Continuous Situative, except for tone, and if tone is not attended to, can often be confused with it. The First Person Singular Subject marker is N-:

S̆-ký-V-'à

...nggỳgʷ́rá nhámá...

'...and I bought meat...'

...àkỳrúgá nhámá...

'...so she cooked meat...'

All forms show Block Raising (except with High Tone verbs with one syllable Imperatives, where we get Single Raising).

c. With preceding Initiatives, Projected, Habitual or other non-Neutral Aspects, the non-Punctual Consecutive is used. Occasionally this may be used in the midst of a series of Neutral Consecutives, which is equivalent to shifting the statement to Habitual. The pattern is as follows:

S̆-kà-V-à

...nggàgʷ̀rà nhàmà...

'...and I would buy meat...'

...tʷ̀kàrùgá nhàmà...

'...and we were cooking meat...'

There is no tonal interaction. The First Person Singular Subject marker is N-.

Matching this pattern is the Habitual Consecutive. This is used only after Habituals, to refer to Habitual actions, and is usually used only once. If the series of actions is to be continued, the non-Punctual Consecutive is used after that point.

Ŝ-kà-V-àg-à

...àkágẃrágá nhámá...

'...and he used to buy meat...'

...màkàrùgágà nhàmà...

'...and they would cook the meat...'

d. After non-Past Neutral verbs, including the Imperative, Subjunctives are used as Consecutives. They show the same patterns as the non-Consecutive Subjunctives. For efficiency, we will discuss them with other Jussives.

e. There is an infrequently used Negative Consecutive, which formally has much in common with the Subjunctive.

It is most common after the Far Past Neutral, though it is not common in any context. It usually implies that the expected consequence of an action, or series did not take place - 'I came, I saw, but I did not conquer!'. It has a typical Negative pattern:

Ŝ-tì-V-é

...ndìgẁrè nhámà...

'...but I didn't buy meat...'

...tẁtìrùgé nhámà...

'...and we did not cook the meat...'

This construction is subject to Block Lowering, and, if the verb is Low Tone with disyllabic Imperative, Single Lowering. All froms condition Single Raising.

iv.a. Finally, the Jussives. These are forms used in commands, suggestions, and other expressions of desire, purpose, or necessity. Formally and functionally they are very diverse, and tend to be tonally or intonationally anomalous.

b. The Imperative is used to give direct commands, though with Reflexive verbs the Subjunctive is preferred. It is not convenient to give a basic pattern, because of the unusual behavior. For the forms, see the Paradigms. We will confine ourselves to pointing out that Imperative Plurals and disyllabic Imperatives of Low Tone verbs condition Block Raising, while other Imperatives show no tonal interaction. Remember that if the Imperative takes an Object Prefix, except for the First Person Singular, its final -a will shift to -e.

c. The Subjunctive has a pattern with high surface tones throughout and final -e. It shows no tonal interaction.

tẃgẃré nhàmà

'let's buy meat'

ndúgé nhàmà

'I should cook meat'

In the Habitual:

ágẃrágé nhàmà

'let him buy meat'

mẃrúgágé nhàmà

'be cooking meat'

The Subjunctive is used as a Consecutive:

ný ngààgẁrà nhàmà nà ndùgé

'I will buy meat and cook'

To express purpose:

ný őókìré árůgé nhàmà

'he came to cook meat'

Necessity:

nó kìnhà tẃgẘré nhàmà

'we must buy meat'

Exhortation:

ný tẃrůgé nhàmà

'let's cook the meat'

As well as various other types of command, suggestion, and the like, the Habitual is used as either Habitual or Continuous.

d. The Distal Subjunctives are similar except tonally, and are used in very much the same contexts, including the Consecutive use as the Subjunctive. What is the difference? Well, formally, it is the -ka- prefix and the tonal behavior. In meaning the Distal Subjunctive has an extra 'go and' built into it. So if you're in the store, you can be told:

ẃgẃré nhàmà

'(you should) buy meat'

But if you're told

ẁkàgẁrè nhámà

'(you should) go buy meat'

you must be away from a possible purchase site. Start walking.

The pattern is:

S̃-kà-V-é

ẁkàgẁrè nhámà

'go and buy meat'

nggàrùgé nhámà

'let me go and cook meat'

In the Habitual:

S̃-kà-V-ág-é

tẁkàgẁràgé nhámà

'let's go buy meat'

àkàrùgágé nhámà

'he should be going and cooking meat'

All forms condition Single Raising and are subject to Block Lowering. The non-Habitual forms of Low Tone verbs with disyllabic Imperatives show Single Lowering. First Person Singular Subject prefix is N-.

e. The Precative is used in blessings, curses, oaths and other types of strong ritual wish. Surely you have no use for that. Why would you want to curse anyone? But of course, you need to bless the teacher who taught you Kikuyu. Sure, we'll tell you how.

The pattern is simple:

S-ròò-V-à

ndòògw̃rà nhàmà

'may I buy meat!'

Some curse!

àróórùgá nhàmà

'may he cook meat!'

In the Habitual:

S-ròò-V-àg-à

màróógw̃ràgà nhàmà

'may they always buy meat!'

tw̃ròòrùgágà nhàmà

'let us cook meat!'

No tonal interaction visible. The First Person Singular Subject prefix comes out as N- to give ndoo-.

f. There is only one Negative Jussive, which we call Negative Subjunctive. Actually, it is used to negate Subjunctives, Distal Subjunctives, Imperatives, and Precatives. Not that it is all there is - with auxiliary verbs, Kikuyu has more than enough ways to say 'don't'. But for all around negative desire, purpose, command, etc., try this:

S̀-tì-kàà-V-é

ndẁkààgẁrè nhámà

'don't buy meat'

tẁtìkààrùgé nhámà

'let's not cook the meat'

Single Raising, of course. Block Lowering, as well, and Low Tone verbs with disyllabic Imperative show Single Lowering. For the Habitual:

S̀-tì-kàà-V-ág-é

ndàkààgẁràgé nhámà

'may he not be buying meat'

màtìkààrùgágé nhámà

'they should not always cook meat'

Block Lowering and Single Raising are found with all forms.

Essay 4: Who Was That Lady I Saw You With?

I.

A. We all know what a sentence is. Or do we? The fact is that in normal speech - and certainly in normal Kikuyu speech - such things that fit the official definition of a sentence are hard to come by. In practice, speech comes out in generally short bursts, often a second or less, and consisting of, on the average, three or four words. These are so constructed that one can link them together into a larger unit and recognize meaningful relationships between them. So, if a Kikuyu speaker throws out the following sequence, we can figure it out:

mũthuuri ũcio aarĩ mũturi
'that elder was a smith'
na aarĩ na mũtumiia
'and he had a wife'
ũmwe
'one'
na mũtumiia ũcio
'and that wife'
ndaarĩ na kaana o na kamwe
'didn't have even one child'

We ignore the pauses, look at cues in concord, verb form, and such particles as *na*, and it falls clear.

Unfortunately, we cannot readily talk about this type of phenomenon grammatically without causing considerable confusion. We will, therefore, try to discuss Kikuyu syntax in terms of clauses and sentences, though, we hope, with enlightened misgivings. First let us establish a few basic definitions.

In the first place, we are discussing the spoken language. Written Kikuyu has not been around long enough to have evolved a type of syntactic patterning noticeably different from oral usage (unlike English), and the distinctions, many of which are tonal or intonational, are obscured in writing. In the second place, we must warn you again - a language is a very flexible and variable artifact, and you may at any moment hit a contradiction.

B. A paragraph, then, in oral Kikuyu terms, is a unit containing one or more sentences dealing with a common theme, a single event, or series of events which form, let us say, a single scene of a play. In storytelling, a new paragraph tends to be started when, for example, a new character is introduced. The paragraph can only be recognized through intonation. Intonation, we hasten to add, we are defining very liberally as including pitch manipulations, length, pause, and perhaps some other factors. The paragraph is set off by unusually long pauses, often four or more times the average pause length. There may be other formal indications of a paragraph break, such as, in narrative, shifting out of a string of Consecutives to use an Independent clause. But these are not consistent. Any other characteristics are mostly tied to the meaning of the contents.

C. The sentence is harder to define. Indeed, the first thing that you can say about a sentence in Kikuyu is that if you have located a paragraph boundary you can be confident that it marks the end of one sentence and the beginning of another. It is locating sentence boundaries inside paragraphs that is difficult. The biggest difficulty is the treatment of Consecutive clauses. As you will see, these are not strictly Independent, since a series of Consecutives generally has to be initiated with a non-Consecutive Independent clause. So we could say that all members of a string of Consecutives belong to the same sentence. But consider the following passage:

mũthuuri ũcio aarĩ kĩyo mũno toondũ....

'that elder was very hardworking because...

akĩrĩmĩra mũtumiia wake mũno

'he farmed hard for his wife'

na akĩambĩrĩria kũgĩa na indo

'and he began to acquire property

no mũtumiia wake ndaagĩire kaana

'but his wife didn't have a child'

mūthuuri ūyū agīikara akīyūria atīrīrī....

'this elder kept asking himself....'

In this sequence, the second, third, and fifth lines are Consecutive clauses. There is a good reason for treating the second, third, and fourth lines as constituting in some sense a single unit. But the linkage of the first with the second could be queried, and the fifth certainly cannot be linked with the fourth. Consecutives just do not hook themselves on to Negative verbs. If you consider Consecutives to be part of the preceding sentence, you will wind up with some very long sentences. You will in fact have sentences that contain three or four paragraphs! We are impelled to reject this.

To produce a system that will work, we have to distinguish between the intonational sentence (defined by pauses and pitch contours) and the semantic sentence (defined by meaning and the shapes of its components). The two are not identical, but we won't bother with the intonational sentence. A semantic sentence, then, we define as a unit containing one main clause together with all preceding and following units which in meaning relate more closely to it than to the preceding or following main clause. To give an extreme example:

gagīthiī mūtī igūrū

'it went to the top of a tree'

gaikarangīīte gagīcooka

'after sitting a bit it came back'

If we divide this:

gagĩthiĩ mũtĩ igũrũ gaikarangĩĩte / gagĩcooka

we get:

'it went to the top of the tree after sitting a while'

If we assume:

gagĩthiĩ / mũti igũrũ gaikarangĩĩte gagĩcooka

then we have

'to the tree top, after sitting a little, it came back'

It is normally no problem to decide which of two Main clauses a word, phrase, or Subordinate clause belongs to.

The definition has one large fault. It ignores such connective particles as na 'and' and no 'but'. These are clearly used to tie what could be separate sentences together, and intonation shows that the sentences so connected tend to form a unit. But it just is not convenient to deal with this.

D. Since the sentence definition depends on clauses, we should really define clause. That is not easy to do, and we're not sure you will like the result. Let us just say that a clause is a unit containing a verb or other predicator together with those surrounding units which are more closely linked with it than with any other predicator. This sounds good until we try to apply it. Consider:

mũthuuri....-rĩ

'the elder...'

o na ũgo wake wathira-ĩ

'even when his consultation was finished'

nĩ aambĩrĩirie kuuga-rĩ...

'he began to say.....'

The line mũthuuri - to which clause does it belong, that defined by the verb wathira, or the main clause defined by nĩ aambĩrĩirie? It is possible to have (converting the Subordinate clause to Independent):

mũthuuri....-rĩ ũgo wake nĩ wathira

'that elder.... his consultation is done.'

as well as

mũthuuri...-rĩ nĩ aambĩrĩirie kuuga-rĩ...

'the elder... began to say ...'

And consider this:

(mũthuuri) aigĩĩtwo·ũguo-rĩ

'while (the elder) was in this situation,'

mũtumiia wake na kũrĩa mũciĩ-rĩ

'his wife there at home'

nda nĩ yanenehire

'the womb grew'

The second line here, by our working definition, can't be a clause since there is no verb or other predicator. It must be a piece of a clause, but which? Whereas in the previous example mũthuuri...-rĩ could go with either, the poor woman in this instance doesn't seem to fit closely with either.

These loose-floating units are said to be 'topicalized', and are a big problem for a clause-based analysis of Kikuyu. A solution lies in that some Subordinate clauses are also 'topicalized':

irimũ rĩamũciarithia-rĩ
'when the ogre had helped her give birth'
toondũ gwakĩrĩ na irio nyingĩ-rĩ
'because there was a lot of food'
rĩarugaga irio
'it would cook the food'

The status of the first clause here is not really different from that of the woman in the last example. Therefore, we will modify our definition of 'clause'. A clause consists of a Noun Phrase, a Verb Phrase, or an alternate predication, together with those Subordinate clauses which are semantically closer linked to it that to any other clause of the same level of subordination. Subordination, and levels of, is something we'll get to shortly.

E. We are now stuck with defining what is a Noun Phrase and a Verb Phrase. Once again, we must stress the difference between an intonational phrase and a semantic phrase. There are units, established on the basis of pausing, pitch shifts, and so on, which are phrases as intonationally defined. These are most important in understanding the process of creation in Kikuyu conversation and narrative, for example. But to involve them in argument about the internal constitution of a Kikuyu clause would just mess things up.

This is unfortunate, because one of the really nice things about Noun Phrases and Verb Phrases is that they hold up well intonationally. The Kikuyu tonal system normally provides a strong link in tonal behavior between the first two constituents, while marking the third with a drastically modified tonal pattern. But we're trying to use semantic criterion.

So a Noun Phrase (the easy one) consists of a noun (or adjective, pronoun, or other substitute) in first place as Head, with all succeeding units which modify it. The Noun Phrase is considered to end when one comes to a Verb Phrase (unless as part of a Relative clause, in which case it is just another modifier) or another noun (unless in a Relative clause, or unless referring to the same object and functioning as a modifier, as in mũthuuri gĩtonga ' a rich elder', not 'an elder, a rich man').

This definition is at least as unsatisfactory as that for the sentence, for much the same reason. It leaves out of consideration the markers like na 'and, with', ta 'like', o 'every'. These precede the Head of the Noun Phrase; they are best treated as attached to the entire Noun Phrase. They are not subordinated to the Head and made part of the Phrase.

Defining the Verb Phrase is a bit tougher. Here we have a verb (or reasonable facsimile) in first position as Head. The 'reasonable fascimile' specification is necessary because of the Equator *nī*, which is no true verb, the existence of limited unmarked prediation of nominals, and the perhaps to be included Ideophonic predication. There must be some hedging about 'in first position' as well. As we know, most Main clause Affirmative verbs most of the time insert *nī* before a Relative verb form. In these cases which is the Head in first position, the *nī* or the verb? We will maintain, for purposes of efficiency, that the whole thing, *nī* included, is operating as a unit in these cases. This is strictly incorrect, but is a lot easier.

Along with the Head verb in a Verb Phrase, we need to include most following Noun Phrases and Verb Phrases, as long as these don't semantically fit better in a different phrase. So the Object comes in, agents, time adverbs, locatives, purpose clauses, and so forth, as long as they follow the verb and are subordinated to it. Another reservation here. Consider the following:

karoiga atīa gatūtū kau?

'what is it saying, that little no-good?'

The Noun Phrase *gatūtū kau* seems to deserve to be part of the

Verb Phrase. It follows it, does it not? And it is obviously semantically linked to the verb, as its Subject But we do not want this in as a part of the Verb Phrase. And here we have to appeal, however reluctantly, to intonation again. The phrase in question could not, even if atĩa were removed or moved to the final postion, show the close intonational link which we find with, say, an Object. Get someone to say these for you:

nĩ karoiga kanyoni kau

'it is speaking, that little bird'

nĩ tũroona kanyoni kau

'we see that little bird'

There will be a difference, we predict. What we have here is only one example of Back Topicalization, and Topics, front or back, just are not allowed inside the Verb Phrase they link with.

F. At this point there seems to be no avoiding it. Before we get to the clause types, we just have to get into Subordination. Basically, two Kikuyu clauses or phrases can be related in two ways. If we have

gakĩingatwo rĩngĩ, mũthuuri ũmwe akĩarĩa

'it was chased off again, and one elder spoke'

The two clauses are essentially equal in rank. Either can be omitted, and the remaining clause will work just as well.

They are, indeed, so related that one cannot reverse their order, but that is not relevant to us.

But if the clauses are as follows:

kaaingatwo rĩngĩ, mũthuuri ũmwe akĩarĩa

'when it had been chased off again, one elder spoke.'

or, if you prefer:

gakĩingatwo rĩngĩ, mũthuuri ũmwe ataanaarĩa

'it was chased away again, before one elder had spoken'

then the relationship is different. In these two modified versions (which, after all, are presenting the same real-life situation) the Consecutive clause with -kĩ- can stand if the other is removed. The same cannot be said of the other clause (a Situative). It must have another clause in the vicinity.

Further, we notice that the Situative clauses of these examples can be seen as functionally nothing but time adverbs, which (had they been simple Demonstratives like rĩu 'now') might have been interpreted as forming part of the Main clause Verb Phrase. This is what makes us call the Situative Subordinate (if you are brought up that way feel very free to say 'embedded'). Which probably makes the Main clause Insubordinate?

A phrase or clause may be subordinated to another clause or phrase in any of several ways. It may modify a noun:

Njeeri *mũirĩĩtu mũthaka mũno*

'Njeeri *a/the very beautiful girl*'

mwanake *ũrĩa wamooragire*

'the young man *who killed them*'

It may serve as Subject or Object to a verb or other predication:

nĩ ndĩreenda *ũthiĩ na ihenya*

'I want *you to go fast*'

ũrĩa ngwenda nĩ ũthiĩ na ihenya

'*what I want* is for you to go fast'

It may serve in some adverbial capacity:

harĩa aarĩ ndangĩahotire kuona wega

'*where he was* he could not see well'

nĩ ngũkũhe icembe *nĩguo ũrĩme*

'I will give you a hoe *so you may cultivate*'

nĩ aakuire *rĩrĩa ndaakinyire*

'he died *when I arrived*'

aarĩ gĩtonga *toondũ nĩ aarĩmaga na kĩyo*

'he was rich *because he worked hard*'

warega ngaarĩa

'*if you refuse* I'll eat it'

It may also be so loosely tied that the connection takes some imagination:

Kamau, tũtiikaraga kwao

'*Kamau*, we don't stay at his place'

It is clear there is a link, but it is not easy to spell out. The total list does not exhaust the possibilities of subordination. But since all this involves is one clause or phrase operating as a part of another, what is to stop the subordinate clause from having its own Subordinates, or the Insubordinate clause, so to speak, from being subordinate to something else? Think:

ndireenda mũrutwo ũrĩa wathoomaga rĩrĩa rwagĩ
rũrĩa wooragire rũtaanakũrũma rwatoonyire
'I don't like the student who was reading when the
mosquito you killed before it bit you entered.'

This has different levels of subordination, like so:

ndireenda mũrutwo
ũrĩa wathoomaga
rĩrĩa rwagĩ ... rwatoonyire
rũrĩa wooragire
rũtaanakũrũma

We can have two or more Subordinate clauses at the same level, however; they do not have to be one inside the other:

aakinya nĩ oonire mũndũ akĩhanda mbembe
'when he arrived he saw a person planting maize'

The levels here are two:

nĩ oonire mũndũ
aakinya akĩhanda mbembe

We could go on, but we are still not sure it will help if you haven't got the idea by now. Obviously, two clauses may be independent of one another, but subordinated to the same clause. The one at the top of the heap, so to speak, is going to be the Main clause, and as independent as you can get. But be warned. With particles like *toondũ*, or *atĩrĩ*, any Main clause can get temporarily subordinated. So if a man says,

> toondũ tũtirĩ na kaana nĩ ngũthiĩ kũragũra
>
> 'because we have no children, I am going to go for divination'

we have one Subordinate clause with *toondũ* and one Main clause with *nĩ ngũthiĩ*. But if we quote this,

> akiuga atĩrĩ, 'toondũ tũtirĩ na kaana nĩ ngũthiĩ kũragũra'
>
> 'he said "because we have no children I'm going to go to divination"'

the *atĩrĩ* says, all of what follows is being subordinated to the verb of speaking.

Is that all clear? Well, it will come.

II.

A. The actual clause types we'll dispose of quickly (we hope). In two batches. Main clauses first,. then Subordinates. Main clauses may conveniently be divided into Commands, Questions and Statements. Statements and Questions are distinguished mainly be intonation. Commands are marked by verb form as well. Subordinate clauses are likewise divisible; we could cut them many ways, but let us restrict it to three divisions: noun-modifying, verb-modifying, and topicalized.

B. i. Main-clause statements may involve verbal predications, marked equation, ideophonic predication, unmarked equation, elliptical predication, and focussed predication.

ii. Verbal predication involves a Subject (optional, and here considered to be topicalized), a non-Jussive, non-Relative, non-Situative verb form, and one or more Noun Phrase as object or adverb. For our purposes, a Relative verb immediately preceded by *nĩ* will be considered a non-Relative, non-Situative, non-Jussive verb:

Kamau nĩ ngaathiĩ Gĩcuka rũũciũ

'Kamau will go to Nairobi tomorrow'

These clauses are fully marked for Tense and Aspect.

iii. Marked equation consists of a subject, the invariable particles *nĩ*, *ti*, or one of their variants referring to the same item as the subject, and following at least one Noun Phrase. Taken as a whole, it translates as 'it is(n't)':

nĩ mũitĩrĩro

'it's a giraffe'

These are used only in the Third Person, Present Tense; in other persons and tenses forms are based on the irregular verb -rī. That verb is also used in the Subordinate equivalent. It is not clear whether we ought to differentiate between the uses of nī and the uses of -rī.

iv. Ideophonic predication is less familiar to the English speaker. Our Ideophones are few and far between, and behave somewhat differently.

Ideophones in Kikuyu are uninflected words which are most often found subordinated to verbal forms. Sometimes, of course, such verbs are mere dummies, used to mark Tense and Aspect on the Ideophone, but we will still treat such cases as subordination and save them for later. They may also be used in Main clause predication:

nyamũ ciothe ki

'all the animals were silent'

So used they tend to reflect a more vivid style than regular verbal predication. A higher level of stress is achieved at the expense of the marking of Tense, Aspect, and concord, and the possibility of negation. The outsider will generally not, for some years, be in a position to indulge in much ideophonic speech, but should be prepared to meet it.

v. Unmarked equation is rather rare in Kikuyu. It is somewhat unlikely that you will encounter many - or any - in the near future. It is in function the same as the marked equation. It differs in two ways - the particle marking the equation is (obviously) absent, and since one can have no particle it is impossible to negate it.

vi. Elliptical predication is the term we use for a phenomenon rather frequent in speech, where utterances which could not stand alone are used. Consider the following statement:

ciringi ikũmi

'ten shillings'

This is quite possible in a conversation as, for example, when the speaker asked the price of a basket. But one would not walk up to one's friend and, out of a clear blue sky, announce ciringi ikũmi. There is nothing very special about this. Clearly it will happen in most languages, and should not surprise you. You may, indeed, be surprised at how frequent non-elliptical statements are.

vii. A focussed predication singles out for emphasis one ingredient of the statement. The most common way of doing this involves what looks like a marked equation followed (only rarely preceded) by a Relative clause:

nĩ Kamau wookire

'Kamau is the one who came'

You are free to analyze this as an Equation followed by a Relative if you choose. The item being focussed must precede the verb, even if it normally would not.

For those cases where the item to be focussed on is a Noun Phrase, and is not the Subject, and where the verb is

Affirmative, there is an alternative method. One uses the Focussing verb form, instead of *nĩ* followed by a Relative, and leaves the Noun Phrase after the verb where it belongs:

araagũra ng'ondu

'he's buying a sheep'

These are most frequent in response to a question using the same format. Watch out for the few verb forms (Present Experiential and Present Neutral Hypothetical) which do not allow the form with preceding *nĩ*. It seems that the implication of focus does not necessarily exist for these.

If the action itself, the verbal position, is to be focussed, instead of Subject, Object, time, place, etc., there is but one option. An equation is built with the Infinitive, followed by the Relative verb:

nĩ gũtetema araatetema

'he is trembling'

But if the verb has an Object, the Object will be used instead of the Infinitive. Thus:

nĩ mbũri araarĩithia

may be either 'he is herding *goats*' or 'he is *herding* goats'.

viii. Consecutives may be considered a special subset of verbal predication, with which they have most in common. They are only partially independent, though they are clearly not subordinated, they are not usually used to initiate speech; they may mark but may not shift Tense. There are no Consecutives corresponding to equations or focussed predications. If ideophones have Consecutive equivalents, they are not differentiated. Consecutives do not occur in questions or focussed predications except when preceded, in the clause, by a non-Consecutive Relative verb. See the discussion below of clause derivation.

C.i. Main-clause questions may be divided into Open and Closed questions. Open questions, as we use the term, are those which leave the answer wide open with a range of options, one example being, 'what do you think of the term "Open question"?'. Closed questions restrict the range to a fairly small one - like 'do you like the term "Closed question"?'. Sure, you don't have to limit your answer to 'yes' and 'no'; you don't even have to answer at all in many cases. But a definite suggestion is there. The two types have slightly different characters. Both, however, share a typical intonation pattern, involving a raised and narrowed (less difference between high and low) tonal range, elimination of tonal downsteps between major components, and a marked drop in pitch at the end. Consecutives seem to be rarely, if ever, used in either type of question.

ii. In Kikuyu, Closed questions (answers with *ĩĩ* or *aaca*) are basically nothing but normal statements with a question intonation put on. Probably all types are represented, though we suspect ideophonic predications and unmarked equations are less often made into questions, even in proportion to their low frequency as statements. They may often be marked with emphatic particles like *githĩ*:

githĩ ti Kamau wakũhũũrire?

'surely Kamau isn't the one who beat you?'

But there are no other significant differences.

Answers, if one goes beyond *ĩĩ* of *aaca*, may also take any of the normal statement forms.

iii. Open questions have a more specific pattern. They normally take the form of a focussed predication, with question intonation and an interrogative word occupying the focussed position. This normally will be after the verb. Unless the subject or a human object is being questioned, the *nĩ*-less focussing pattern is the norm:

mareeka atĩa?

'what are they doing?'

wamũhũũrĩra kĩ?

'what did you hit him for?'

tũgaacooka rĩ?

'when will he come back?'

But, with subject questioned,

nũũ ũũkire?

'who came?'

or, with human object,

nũũ maroonire?

'whom did they see?'

The basic marked equation is also frequent:

nĩ kĩ?

'what is it?'

nĩ wa ũ?

'whose is it?'

Because of the nature of Open questions, the other statement patterns are not normally found. In an Open question, the focussed interrogative establishes, in effect, a blank for the person asked the question to fill in with the desired information. The focussing serves to draw attention to the blank. As a result, the answer to such a question will normally also be a focussed predication (or marked equation), with the input information focussed:

nĩ kũrũga ndĩraaruga

'I am cooking'

nĩ Njeeri wamũrĩmĩire

'Njeeri is the one who cultivated for her'

D.i. Commands do not subdivide readily. If we included exclamations (like hĩ) we might be able to expand on them, but we feel exclamations can look after themselves. Commands in some cases have an intonational pattern related to, if not identical with, that found in questions, and the tonal behavior of Subjunctives and Imperatives is also unusual. But not all commands will do this, and those using the Precative apparently generally do not. Consecutive clauses (using the Subjunctive) may occur in commands.

ii. Commands are apparently exclusively verb-based. It does not seem that Ideophones can be used, nor are equations found as commands. There are no focussed equivalents of commands; the focus of the action inherent in giving orders seems to preclude other focussing. The verb form used is uniformly Jussive - Imperatives, Subjunctives, and Precatives. There are a variety of particles, like *ta* with the Imperative and *nĩ* with the Subjunctive, used to strengthen these. Tense and Aspect are not marked.

iii. In some respects, it might be as well to consider these as a subdivision of statements, despite their differences. One of the most convincing arguments is that some commands, like statements, have corresponding questions. These are always based on the Subjunctive, and include both Open and Closed questions:

njĩke atĩa?

'what am I to do?'

tũthiĩ rĩu?

'shall we go now?'

We have thought it worthwhile to distinguish between commands and statements; you may choose for yourself.

E.i. Subordinate noun-modifying clauses - better and hereinafter known as Relative clauses - are frequent and important. They are uniformly based on Relative verb forms, and function essentially as equivalents to adjectives. This means that they may, on occasion, function as equivalents to nouns. Like adjectives, they follow the noun modified, if it is present, and, like adjectives, they may be marked as definite or indefinite by a preceding Demonstrative (usually ũrĩa, etc.). Relative clauses, unlike adjectives, are so marked more often than not.

ii. Relative clauses are marked for Tense and Aspect. There exist Relative clauses corresponding to most verbal predications and marked equations. The Relative equivalents of equations, however, use -rĩ throughout, never nĩ:

mũtumiia ũrĩa wĩ mũthaka....

'the woman who is beautiful...'

The nĩ is likewise excluded from verbal predications:

mũtumiia ũrĩa warugire...

'the woman who cooked...'

iii. While Consecutive clauses may not be made relative, they may appear appended to a Relative clause:

mũndũ ũrĩa warugire na akĩrĩa...

'the person who cooked and ate...'

Whereas following a Main clause the series of Consecutives is potentially infinite, in this situation the number is strictly limited. It is doubtful whether more than two can occur in a row. One Consecutive per Relative clause is the norm, and even so is rare. It is questionable whether Consecutives in these contexts are properly speaking Subordinate constructions. Semantically, they appear to be coordinated with the Relative clause, which is indubitably subordinated. But we find no change from a- to ũ- in Class 1, typical of subject Relatives, and the Negative Consecutive does not, even in these cases, show the usual -ta- of the Subordinate Negatives:

mũndũ ũrĩa warugire na ndarĩe...

'the person who cooked and didn't eat...'

Our assumption, based on the fact that the Consecutive generally copies but does not change information from the Independent clause on Tense and Aspect, is simple enough. Such Consecutive clauses are subordinated, but are not marked as subordinate. Such marking would be a redundant copy of the information of the preceding clause.

The reason for the length limitation is twofold. First, a Relative clause is to some extent an interruption in the flow of speech. It is frequently sandwiched between, for example, a Subject and the Verb Phrase it associates with. If the modifier is made too long, the listener - and even the speaker - may forget the subject before the verb comes along. Second, another practiced consideration. If (as often is the case) the Main clause and the Relative are the same in Tense and Aspect, a second Consecutive would be likely to be taken as a Main clause, following a preceding action, rather than continuing the Relative.

iv. Relatives may be divided into Subject Relatives and non-Subject Relatives. In the former, the subject of the Relative clause is identical with the noun modified:

mũndũ ũrĩa wamũhũũrire...

'the person who hit him...'

In the non-Subject Relative, the noun modified is linked to some other component of the Relative clause, such as the Object:

mũndũ ũrĩa aahũũrire...

'the person who he hit...'

or some other constituent:

mũndũ ũrĩa aathiire na mũraata wake...

'the person whose friend he went with...'

The two types only need to be differentiated if the Subject is Third Person and Class 1. Otherwise they are treated identically.

F.i. Verb-modifying Subordinate clauses are much more diverse, both formally and functionally. We include here not only the various adverbial types, such as Temporal clauses, Locative clauses, Conditions, and so forth, but also some clauses which might be easily be taken as substitutes for nouns. We will proceed from the most Relative clause-like to the least, to give some sort of order.

ii. Adverbial Relative clauses include:

a. Locative (marked with Demonstratives of Classes 15 and 16):

harīa aarī....

'where he was...'

b. Temporal (marked with Class 5 Demonstratives);

rīrīa ndainūkire...

'when I came home...'

c. Manner (marked with Class 14):

ūrīa ekwenda...

'as he wishes...'

Oh, did you notice that? Right, there is no Class 14 - among nouns. All of what used to be Class 14 merged long ago with Class 3; they are those Class 3 nouns with initial *ū-*, like *ūta* 'bow'. But the forms *ūū* 'thus' and *ūguo* 'that way', used as Demonstratives of manner, are not the same as the Class 3 *ūyū* 'this' and *ūcio* 'that'; they are genuine relics of Class 14. So there.

These look and act just like definite non-Subject Relative clauses, except they modify not a noun, but rather the Verb Phrase.

iii. Situative clauses are related to the adverbial Relatives, but differ in some specific ways. There is no clear differentiation like that among Locative, Temporal, and Manner. Most Situatives range in function between Temporal, Manner, and Condition:

ndũũrĩa ũtaanaruga

'you aren't going to eat before cooking'

nĩ ookire akĩinaga

'he came singing'

wamuona mũhũũre

'if you see him, beat him'

Situatives do not mark Tense, only Aspect to specify time related to the Main clause (for our policy on Hypothetical Situatives, see the appropriate section of Essay 3). Situative verbs are formally related to Relative verbs, and when Negative, shows the -ta- marker characteristic of Subordinate Negatives. They are, however, always indefinite, while adverbial Relatives are always definite. While Relatives may be followed be Consecutives, it seems that Situatives are not. Instead, two Situatives occur in sequence:

aainũka, oona mũtumiia, nĩ oigire...

'when he came home, when he saw the woman, he said...'

iv. Purpose clauses are essentially Subordinate Jussives. In some related languages there are specialized verb forms for the purpose, but in Kikuyu we just use the Subjunctive, with or without nĩguo 'so that':

mũhe irio arĩe

'give him food so he can eat'

When there is no change of Subject from the Main clause, the same function is served with the Infinitive.

v. Which brings us to the Infinitive. We are not sure how to treat this. Is the Infinitive verbal enough to call it an Infinitive clause? Is it nominal enough (formally and in some aspects of function it is a noun) to prefer calling it an Infinitive Phrase? You be the judge. For the functions in question here, it may as well be treated as a clause. It is used not only for expression of purpose, nĩ ngũthiĩ Gĩcuka kũgũrã indo 'I will go to Nairobi to buy things', but also as an Object for such verbs as kwĩruta 'learn' kwenda 'like' as well as many auxiliaries, where the Subjunctive is not used. The Infinitive does not use an introductory particle.

iv. Also without introductory particle and serving as an Object is the Indirect Question. These are of two main types; one is formally identical with a Relative clause:

ndiũĩ ũrĩa ngwĩka

'I don't know what I'm going to do'

The other is formally like an Open quesion, or a focussed predication with interrogative particle:

ndiũĩ ngwĩka atĩa

'I don't know what I'm going to do'

Indirect questions parallel to Closed questions also exist. These have the shape of statements (verbal, marked equations, or focussed, but not ideophonic). Unlike the other Indirect questions, they normally take kana as an introductory particle:

ndaanjĩĩrire kana nĩ egũũka

'he didn't tell me whether he is going to come'

All Indirect questions operate as Object, or, more rarely Subject, mostly in conjunction with verbs of knowing or speaking.

vii. We may likewise recognize an Indirect command. Though little different from Purpose clauses using the Subjunctive in shape, these do differ in that they never use nĩguo. They also are somewhat different in function, being used after verbs involving cooking, wanting, or commanding others to do something:

ndieendire arĩe

'I didn't want him to eat'

Like Purpose clauses, these are complementary with the Infinitive clauses used with such verbs when the subject is the same:

ndieendire kũrĩa

'I didn't want to eat'

viii. Logically, we move next to the Indirect Quotation. Perhaps we should call this instead an Indirect statement, since it is not a true quotation. It is instead a paraphrase of a statement made by another. Whatever we call tham, they are normally introduced by a particle *atĩ* and serve as the Object of verbs of speaking, thinking, or other mental and communicative activity:

nĩ njũũĩ atĩ wĩ gĩtonga

'I know that you are rich'

ix. So then the Direct Quotation. Direct Quotations are normally, though not always introduced by *atĩrĩ* (sometimes *atĩrĩ-rĩ*) though they sometimes are not introduced. They purport to present the exact words of the person quoted; these may be statements, questions, or commands. They may be several paragraphs long. These are all treated the same way and need not be differentiated. Nor do Direct Quotations require too much talk. Just one example:

nĩ oigiire atĩrĩ 'ndigaacooka rĩngĩ'

'he said "I won't come back again"'

x. Particle - introduced statements are also used in Causal clauses. One simply takes *toondũ* or *nĩũndũ* and follows them off with a statement, exactly as with Indirect Quotations:

nĩ ookire toondũ ndaanyonire

'he came because he didn't see me'

Both particles are built on the noun *ũndũ* 'matter', 'reason'. Such clauses are not always precisely reasons in the logical sense; they may sometimes simply present a fact accompanying and somehow related to the Main clause. Those marked with *nĩũndũ* must follow the Main clause, but those with *toondũ* may occur preposed as well.

xi. Next, Conditions. To be fair, some clauses which as far as function goes are clearly Conditions are nothing more nor less than Situatives. We have already spoken of these, and wish it had been convenient to handle the other Conditions immediately. The Condition proper is basically a statement introduced by one of the particles *korwo*, *aakorwo*, or *angĩkorwo*, differentiated by the degree of probability of the accomplishment of the Condition:

korwo nĩ aanyonire, ndaakwĩrire nĩ kĩ?

'if he saw me, why didn't he tell you?'

Inflected forms of the verb *gũkorwo*, literally 'to be found', are also so used. These must be carefully distinguished from other superficially similar uses of the same auxiliary. In *wakorwo* *ũkĩmwĩra* 'when/if you are telling him' we have *gũkorwo* followed by a Situative to provide a Tense-Aspect combination which could not be provided by a single verb form. It is essentially a single, complex, Situative verb. But in *wakorwo* *nĩ* *wamwĩrire* 'if you told him' the auxiliary is not followed by a Subordinate construction but by what is in form a Main clause statement, which can be expanded with Consecutive clauses. The first verb here serves merely as a subordinating conjunction.

xii. Finally, to discuss what we may call Subordinate Ideophones. While Ideophones, as stated earlier, may be found alone as the principal predication, they are if anything more frequent as modifiers of verbs:

magĩkira ki
'they were silent'

Frequently, as in the example, the verb and its ideophone are related formally. In other cases, the Main verb may be a mere verbalizing auxiliary.

But in general, the characteristics of these clauses are similar to those of Situatives, except that they cannot be put before the Main clause and do not function as Temporals or Conditions. They mostly function as adverbs of manner or circumstance.

G. Let us bring in here the promised discussion of clause derivation. Here, because we have discussed both Main and

Subordinate clauses and most of the derivation in question involves the conversion of Main clauses to Subordinate. We could at this point go into rules for converting a statement to a Relative clause (remove nī if present, change to a Relative verb form, if definite add Demonstrative). But this sort of recipe is not all that useful, and would be better handled elsewhere. And there are limits to what could be said. Even if we assume Relative clauses to be somehow derivative, there is no reason to assume that, say, Consecutive clauses are similarly derived.

What we do wish to discuss is the derivation of Subordinate clauses from multiclause sentences. If you prefer a static view of things, call it the relationship between them. The situation where there exists a Subordinate clause formally and semantically parallel to an Independent stretch of two or more Coordinate clauses, clauses of the same level. This has been noted for Direct Quotations, Indirect Quotations, Indirect Command and Questions, Conditions, Causal and Purpose clauses, and adjectival and adverbial Relative clauses, but not for Situatives or Infinitive clauses. The rules and characteristics vary considerably from one type to another.

Introductory particles are required in Indirect Closed Questions, Causal clauses, Adverbial Relative clauses, and Conditions. They are normal in Indirect and Direct Quotations, adjectival Relative clauses and frequent in Purpose clauses.

The verb form must be Relative in the Relative clauses (obviously) and Subjunctive in Purpose clauses and Indirect commands. Ideophonic predications are allowed only in Direct Quotations, and focussed predications are not found in Relative clauses. Indirect commands (any more than in Main clause commands), or Purpose clauses. Only focussed predications are found in Indirect Open Questions, again as in the corresponding Independent Questions. There are no other modifications of form seen when equivalent Main and Subordinate clauses are compared.

Potential lengths of Consecutive strings are important and strictly regulated. It might be thought that this would help in defining how much of a Consecutive string constitutes a single sentence. Surely what can be put into, say, a Relative clause is one sentence, what can't must be more than one. But no such luck, since different types do not agree.

Direct Quotations are essentially unlimited. Anything that can occur in speech, including long Consecutive strings, may appear in a Direct Quotation. The sole limitation is how long those participating in the conversation can remember that it is a quote. Indirect quotations and Indirect commands are more limited, but can certainly take strings of three or more Consecutives. The remaining types will not allow that many, and the Relative clause particularly seems to restrict itself to a single Consecutive. Indirect Open questions, at least those where the subject is not the constituent questiones, seem to allow none.

We may look at this in terms of the subordination not of single clauses but of sequences. Just as Negation only affects the shape of the first of a series of clauses being negated, so in producing Relatives and Quotations. The length restrictions have to do with the characteristics of the type of subordination. Direct Quotations are open-ended, being simply direct copies of unmodified speech. Indirect Open Questions are based of focussed predication, usually of the form which focusses what follows the verb; appending Consecutives would draw attention away from the focussed component. A similar explanation accounts for the failure of ideophonic predication to appear in nearly all Subordinate clauses. Ideophones are basically highly stressed items, and the weaker focus on subordination would be in conflict with their attention-grabbing characteristics.

H.i. Topicalization comes, at last. We need to distinguish Front Topicalization (the most common) and Back Topicalization. The difference lies in where the Topicalized item is placed relative to the Main clause. If before, Front Topicalization, if after, Back. Within each category, we may distinguish between the Topicalization of Noun Phrases and that of Subordinate clauses.

ii. Front Topicalizations are, as stated, the more common. Whether Noun Phrase or Subordinate clause, they may be separated from the Main clause either by pause or by the enclitic -rĩ (usually with a pause as well). In the case of Situatives or other Subordinate clauses, there is usually a clear relationship with the verb:

aaruga-rĩ, agĩthiĩ kũrĩa

'when he had cooked, he went to eat'

Where a Noun Phrase is Topicalized, the relationship to the Main clause is often not to the verb:

irimũ rĩu-rĩ, magĩcina nyũmba yarĩo

'that ogre, they burnt his house'

In some cases, indeed, the relationship may be highly obscure.

Nearly every possible component of a clause may appear with Front Topicalization, Subjects, Objects, Temporals, Locatives, the verb itself, and so on. The only clear exception are the focussed elements of a focussed predication, the agent of a passive or any other causal element marked with nĩ, and Direct Quotations. All these must be post-verbal and the Direct Quotation must be final.

iii. Back Topicalization is somewhat harder to treat. We can be sure of it when a Subject is formed following the verb:

nĩ mookĩĩte athuuri aya

'they have come, these elders'

One is inclined to suspect that some Causal clauses fall in the same category:

aarī kīyo mūno, toondū nī aarīmagīra mūtumiia wake

'he was very hardworking because/in that he cultivated for his wife'

But this is very difficult to prove. Though the Front Topicalized clause is at least optionally marked with *-rī*, Back Topicalized clauses have only intonational marking, which is not always reliable.

iv. Topicalizations seem to be subordinated to the Main clause, but are not closely linked to it, either intonationally or semantically. Topicalizations are generally not included inside other Subordinate clauses except for the various types of quotation. When more than one item is Topicalized, they do not usually relate directly to one another, but to the Main clause:

mwanake ūcio-rī, hingo īyo-rī, irimū rīu akīrīūraga

'that youth, at that time, that ogre, he killed it'

They may occur in any order relative to each other.

The particle *-rī* and even the intonational separation frequent with Topicalizations are not infallable indicators, since they may equally separate components of a single Noun Phrase:

mūtumiia ūcio-rī wa mūturi-rī...

'that wife, of the blacksmith...'

If we assume that all components preceding the verb are Topicalized, we have a few real problems. This would mean that most Temporals and Conditions are Topicalized, while nearly all quotations and Purpose clauses are not, a not too unreasonable distribution. But there is one problem for any treatment of Topicalization, which is, what to do about the Subject.

The Subject normally precedes the verb. It may, as in the last example but one, be followed by *-rĩ* and separated from the verb by a clearly Topicalized Noun Phrase, which would support an analysis of the Subject as a Topicalized Noun Phrase itself. There is a definite intonational break between the Subject Noun Phrase and the Verb Phrase, as well.

But Subjects are often juxtaposed to the Verb Phrase with no audible pause. They frequently occur inside Relative clauses and Situatives. The following example in fact shows both:

mũthuuri ũrĩa irimũ rĩatheecire aakua, makĩrĩra
'when the elder whom the ogre stabbed died, they wept'

I. To sum up, let us point out that there are only a few basic clause types. The focussed predication, for example, is often a combination of equation and Relative clause. Similar combinations, and particles marking specific constructions, allow one to build the larger clause.

The basics are the Noun Phrase; the Focussing or Independent Verb Phrase; the Relative Verb Phrase; the Situative Verb Phrase; the Consecutive Verb Phrase; and the Jussive, the Infinitive, and the Ideophone. These are simple and basic. One may see relationships such as those linking the Consecutives with the Situatives on the one hand and the Jussives on the other, but no simple clause type can be explained in terms of combinations of others.

The elements of actual speech may be smaller than this. One can find simple verb forms, or fragments of Noun Phrases, such as Possessives, produced as full speech bursts. These usually, however, will link with the components needed for full Noun and Verb Phrases. We just want to say, don't expect normal talk to match this or any other account of Kikuyu clause formation perfectly. The human speech of mere mortals is too variable for that, and rough guidelines are all we can give.

TEXTS

1. Conversations and Notes..257
2. Cultural Texts...........278
3. Slide Scripts............352

Kikuyu Conversations: Composed by Julius Mwangi and Patrick Bennett

I.

1.	Wī mwega Njoroge?	How are you, Njoroge?
2.	Nī kwega mūrutani.	Fine, teacher.
3.	Ūreeka atīa?	What are you doing?
4.	Ndaathiī thukuru.	I'm going to school.
5.	Ūthoomaga thukuru īrīkū?	What school do you study at?
6.	Thoomaga thukuru ya andū agima.	I study at the University.
7.	Waambīrīirie rī?	When did you start?
8.	Ndaambīrīirie mweri wa Gathaano.	I started in the month of July.
9.	Rīu nī ūūī kwandīka?	Do you know how to write now?
10.	Nī njūūī kwandīka o na gūthooma Gīkūyū.	I know how to write letters as well as to read Kikuyu.

Now Answer the following questions for yourself:

11.	Nawe wī mwega mūrutwo?	And how are you, pupil?
12.	Ūreeka atīa rīu?	What are you doing now?
13.	Nī kī ūthoomaga?	What do you study?
14.	Nī ūreenda gūthooma Gīkūyū?	Do you like to study Kikuyu?
15.	Mūrutani waku nūū?	Who is your teacher?

Now answer the questions, using the information in the key word.

16.	Ūreeka atīa?	(writing)
17.	Nī ūreenda kwandīka marūa?	(yes)
18.	Nī ūūī gūthooma Gīkūyū?	(yes)
19.	Ūthoomaga thukuru īrīkū?	(this one)
20.	Nī ūūī gwīka atīa rīu?	(write)

Notes - Conversation I.

1-2. A normal greeting and response. ĪĪ, ndī mwega might be a better response. Njoroge is male.

3. Literally, 'how are you doing?' Your activity is assumed to be a mode of action, not a 'thing'. Similarly, one would say aroiga atīa? 'what does he say?', since the content of his remarks is also not a 'thing'.

4. The verb is Present Completive of gūthiī. The Initiative thiīīte or Continuous ndīraathiī would be acceptable as well. Both thukuru and cukuru (Class 9/10) are used.

5. Present Habitual - not 'studying right now', but 'usually study'. Note the use of īrīkū for 'which'. The English 'what' is misleading, Kikuyu kī cannot be a modifier.

6. Literally, 'school of adults'

7. Far Past

8. Gathaano is one of the traditional month names. It should not be confused with mweri wa gataano 'the fifth month', i.e. May.

9. 'know' seen here is a defective verb, used only in an irregular Initiative. For other forms, such as the Infinitive, use kūmenya.

Conversation II

1. Nĩ atĩa?	How are things?
2. Aaca, nĩ kwega.	Oh, fine.
3. Niĩ njĩtagwo Mũnene.	My name is Mũnene.
4. Na niĩ njĩtagwo Kũng'ũ.	And mine is Kũng'ũ.
5. Kwanyu nĩ kũ?	Where do you live?
6. Gwitũ nĩ Mũrang'a.	I live in Mũrang'a.
7. Mũrang'a mwena ũrĩkũ?	What part of Mũrang'a?
8. Mbiri.	Mbiri.
9. Woimire kuo rĩ	When did you leave there?
10. Ndoimire kuo iyo.	I left there the day before yesterday.
11. Kũrĩ na mbura?	Is there rain?
12. Aaca, rĩu nĩ hĩndĩ ya magetha.	No, now is harvest time.
13. Ũgaacooka Mbiri rĩ?	When will you go back to Mbiri?
14. Ngaacooka rũũciũ.	I'll go back tomorrow.
15. Ũkaageithia andũ oothe.	You'll say hello to everybody.
16. Tigwo na wega.	Goodbye.

Now answer the following questions for yourself:

17. Nĩ atĩa?	How goes it?
18. Na we wĩtagwo atĩa?	And what is your name?
19. Kwanyu nĩ kũ?	Where are you from?
20. Woimire kuo rĩ?	When did you leave there?
21. Ũgaacooka rĩ?	When will you return?
22. Thiĩ na wega.	Go well.

Notes - Conversation II.

2. The *aaca* is not to be taken literally. It is often used to introduce such greeting responses.

3-4. The participants are male.

5. Notice the use of the plural possessive in *kwanyu* 'your place', Class 15. It is assumed you don't live alone, and even if you do, surely you have relatives somewhere?

7. *mwena*/*mĩena* (3/4) 'side, direction'.

9. Far Past of *kuuma*, *kuo* is the Class 15 Independent Pronoun - translate simply 'there'.

11. Existential construction - impersonal locative subject prefix.

13. Far Future; implying tomorrow or later.

16. A normal farewell, said by the person who is leaving, literally, 'be left with goodness'. The one who is staying would say *thiĩ* *na* *wega* 'go with goodness'.

Now repeat the conversation using the following information:

Your name is Gĩtaũ, you live in Kĩambuu, you left yesterday and will go back tomorrow.

Conversation III

1. Wĩ mwega Kamau?	How are you, Kamau?
2. Ĩĩ, ndĩ mwega Maina.	I'm fine, Maina.
3. Andũ oothe no eega?	Is everyone well?
4. Ĩĩ, andũ oothe no eega.	Yes, everyone is just fine.
5. Wakinyire Gĩcuka rĩ?	When did you get to Nairobi?
6. Ndĩraakinyire ira.	I arrived yesterday.
7. Rĩu ũreenda gwĩka atĩa Gĩcuka?	Now what do you want to do in Nairobi?
8. Ndĩreenda gũcaria wĩra.	I want to look for work.
9. Ũreenda wĩra ũrĩkũ?	What sort of job do you want?
10. Ndĩreenda wĩra wa karani.	I want a job as a clerk.
11. Nĩ ũũĩ kwaria Gĩthũngũ?	Do you know how to speak English?
12. Ĩĩ, o na kwandĩka.	Yes, and write too.
13. Thikũ ici ũtooĩ Gĩthũngũ na mathabu ndũngĩandĩkwo ũkarani.	These days if you don't know English and math you can't get hired as a clerk.
14. Nĩ njũũĩ Gĩthũngũ o na mathabu mũno.	I know both math and English well.
15. Geria mũno no ũkwandĩkwo.	Try hard, you'll be hired.
16. Nĩ wega mũno toondũ wa kuonana Maina.	It's good to have met you, Maina.
17. Nĩ tũthiĩ gwakwa mũciĩ.	Let's go home to my place.

Now answer the following questions for yourself.

18. Wĩ mwega mũraata wakwa?	How are you, my friend?

Conversation III (cont.)

19. Kwanyu oothe no eega?	Is everyone alright at home?
20. Wakinyire haha rĩ?	When did you get here?
21. Ũreenda gwĩka atĩa haha?	What do you want to do here?
22. Ũrutaga wĩra ũrĩkũ?	What work do you do?
23. Nĩ ũreenda wĩra waku?	Do you like your work?
24. Nĩ ũũĩ kwaria Gĩkũyũ?	Do you know how to speak Kikuyu?

Notes - Conversation III.

3-4. After asking after the health of the people involved in the conversation, the polite Kikuyu continues to ask about friends and relatives, individually or collectively.

6. Answering with the Yesterday Past, truthfully, though the question assumed an earlier Far Past arrival.

10. One could say *wĩra* *wa* *ũkarani* 'a job of clerkship'. *karani/tũrani* is Class 13/12. The derivative *ũkarani* is Class 3.

11. *Gĩthũngũ* strictly ought to be 'the language of Europeans'. But in Kenya unspecified Europeans are English speaking.

13. This is a loan from Swahili *siku*. The Kikuyu *matukũ maya* might be prefered. The form *ũtooĩ* is a Negative Situative from the irregular Initiative *-ũĩ* 'know', It is here used as a condition. The noun *mathabu* is

an interesting one. It is the Class 6 plural of *ithabu*, Class 5, 'number', which was borrowed from Swahili *hesabu*. The plural is used for 'math' on the model of the British 'maths', a more logical contraction of 'mathematics' than the American. The main verb is a Present Neutral Negative Hypothetical.

14. Literally, 'a lot'.

15. The *no* is more definite and emphatic than *nĩ*, though it does much the same job. This is Present Projected.

16. Literally, 'because of meeting together'.

17. Subjunctive. The preceding *nĩ* strengthens the suggestion. If being said to two or more, it would become *nĩ tũthiĩ-i* like an Imperative. Notice the use of *gwakwa* here. If mũciĩ were not present, we would have to say *gwitũ*. But followed by *mũciĩ* the singular is not uncommon.

Conversation IV

1.	Wanjirũ wathiĩ kũ?	Wanjirũ, where are you going?
2.	Ndaathiĩ mũgũnda.	I'm going to the shamba.
3.	Wathiĩ kũhanda?	Are you going to plant?
4.	Aaca, ndaathiĩ kũhũũra mbooco.	No, I'm going to pick beans.
5.	Kaĩ ũtarĩ waniina magetha; na rĩu nĩ hĩndĩ ya marĩma.	Haven't you finished the harvest? now it's time for cultivation.
6.	Ndĩraarĩ mũrwaru nĩkĩo itaniinĩĩte kũgetha.	I've been sick, that's why I haven't finished harvesting.
7.	Ndũrĩ andũ mangĩgũteithia?	Don't you have people who could help you?
8.	Aaca, ciana ciakwa ciothe irĩ thukuru.	No, all my children are at school.
9.	Ciumaga thukuru rĩ?	When do they leave school?
10.	Ciumaga thukuru hwaĩ-inĩ, thaa ikũmi na igĩrĩ.	They get out of school in the evening, at six o'clock.
11.	Kaĩ ũtangĩtũma aa mwarĩ wa nyũka magũteithie?	Couldn't you send for your sister's people to help you?
12.	Nĩ hĩndĩ maraaniinire kũgetha mĩgũnda yao.	They have only just finished harvesting their shambas.
13.	Nĩ marĩũka gũgũteithia?	Will they come to help you?
14.	Nĩ ndĩraamooririe mooke mandeithie rũũciũ.	I asked them to come help me tomorrow.
15.	Thiĩ na wega.	Goodbye.
16.	O na we tigwo na wega Mũũmbi.	Goodbye to you too, Mũũmbi.

Conversation IV (cont.)

Now answer the following questions using the information given.

17. Wathiĩ kũ	Where are you going?
18. Ũrĩ waniina gũthooma ibuku?	Have you finished reading the book? (no)
19. Ndũrĩ waniina kũrĩthooma nĩkĩ?	Why haven't you finished reading it? (working at home)
20. Uumaga thukuru rĩ?	When do you leave school? (1:00)
21. Arutwo angĩ nĩ magũteithagia?	Do the other students help you? (no)

Now listen and repeat the following:

22. Nĩ ndĩraamooririe mooke.	I asked them to come.
23. Nĩ ũraamooririe mooke.	You asked them to come.
24. Nĩ araamooririe mooke.	He asked them to come.
25. Mũrutani nĩ araanjũũririe njũke.	The teacher asked me to come.
26. Mũrutani nĩ araanjũũririe ndũũgame.	The teacher asked me to stand up.
27. Mũrutani nĩ araakũũririe ũthoome.	The teacher asked you to read.
28. Mũrutani nĩ araamũũririe aandĩke.	The teacher asked him to write.
29. Mũrutani nĩ araamũũria aandĩke.	The teacher will ask him to write.
30. Mũrutani nĩ ooririe mũrutwo aikare.	The teacher asked the student to sit down.

Notes - Conversation IV.

1. The participants are female. Note use of Present Completive, a shift of meaning common with this verb.

2. Note omission of -inī.

4. Literally, 'to beat'.

5. Without kaī this would be ndūrī waniina. The kaī adds a note of surprise, and often shifts the verb to Relative form, as here. The two statements are logically connected, the second half explaining the kaī.

6. Yesterday Past in ndīraarī, not to be taken literally. 'Recently' is the implication, or 'until today'.

   The next sentence illustrates the use of Class 7 to give reasons. Note the nī preceding kīo to emphasize it, followed by a Relative form. This is Present Initiative Negative Relative.

7. Note omission of na. The verb is Present Neutral Hypothetical Relative.

10. Note Kikuyu hour numbering. Add 6 to any clock number below 7, subtract six from 7-12.

11. Present Neutral Negative Hypothetical Relative. Note the way siblings are expressed in Kikuyu. Subjunctive used to express purpose.

12. Literally, 'it is the time when they finished yesterday'.

13. The Near Future expresses intent, not actual time.

Conversation V

1. Nĩ atĩa Njoroge?	How are things, Njoroge?
2. Aaca, nĩ kwega mũno.	Oh, fine.
3. Ũtũũraga mwena ũrĩkũ?	Whereabouts do you live?
4. Ndũũraga Naikuru?	I live in Naikuru.
5. Wĩkaga atĩa Naikuru?	Waht do you do in Naikuru?
6. Ndutaga wĩra wa ũrutani.	I work as a teacher.
7. Aaca, we nĩ wathiire wega.	Well, you've done well for yourself.
8. Mũraata wakwa Kariũki ti gũthiĩ wega.	Kariũki, my friend, that is not doing well.
9. Tiga, ũrutani nĩ wĩra mwega mũno.	Come off it, teaching is a very good job.
10. Nĩkĩ?	Why?
11. Arutani nĩ maheagwo mũcaara mũnene gũkĩra tũrani.	Teachers are given a bigger salary than clerks.
12. We no wende ũrutani.	You would like teaching.
13. Ĩĩ, nĩ nyendeete ũrutani mũno.	Yes, I like teaching very much.
14. Nĩ tũreenda mwarimũ.	We want a teacher.
15. Ta njĩĩra wega Njoroge.	Tell me more, Njoroge.
16. Ũka rũũciũ wabici-inĩ ya reba.	Come tomorrow to the labor office.

Now answer the following questions for yourself:

17. Wĩkaga atĩa?	What sort of work do you do?

18. Wĩra waku nĩ mwega?	Is your job good?
19. Mũcaara waku nĩ mũnene?	Is your pay high?
20. Nĩ ũngĩenda kũruta wĩra wa mũthemba ũngĩ?	Would you like to do another kind of work?

Notes - Conversation V.

1. The participants are male.

4. Note the form of the name.

11. Comparisons are done either with gũkĩra or with kwĩ.

12. The Subjunctive preceded by no often implies necessity or certainty.

13. The Initiative is used because love, once begun, simply continues as a state.

16. Note reba instead of wĩra.

Conversation VI

1. Wĩ mwega Njeeri?	How are you, Njeeri?
2. Ndĩ mwega Wambũi.	I'm fine, Wambũi.
3. Wathiĩ kũ?	Where are you going?
4. Ndaathiĩ gĩathĩ-inĩ.	I'm going to the market.
5. Wathiĩ gwĩka atĩa gĩathĩ-inĩ?	What are you going to do at the market?
6. Ndaathiĩ kũgũra indo.	I'm going to buy some things.
7. Indo cia mũthemba ũrĩkũ?	What sort of things?
8. Ndĩreenda kũgũra indo ta marigũ, mbooco, o hamwe na mbembe.	I want to buy things like bananas, beans, as well as corn.
9. Thogora wa irebe rĩa mbembe nĩ kĩ?	What's the price of a can of corn?
10. Ndingĩkwĩra Wambũi, toondũ ndiĩrĩgĩĩte gĩathĩ.	I can't tell you, Wambũi, because I haven't gotten to the market lately.
11. Rĩrĩa njĩrĩgĩĩte, ciendagio ciringi inyaanya.	When I was there last, it was being sold for eight shillings.
12. Wĩrĩgĩĩte gĩathĩ rĩ?	When were you last at the market?
13. Ciumia igĩrĩ hĩtũku.	Two weeks ago.
14. Ngwĩciiria nĩ nyongerere.	I think it's gone up.
15. Woima gĩathĩ ũũke ũnjĩĩre thogora wa mbembe na mbooco.	When you've left the market come tell me the price of corn and beans.

Now answer the following questions for yourself.

16.	Ũgũraga indo cia mũthemba ũrĩkũ?	What sort of goods do you buy?
17.	Thogora wa mũgate nĩ kĩ?	What's the price of bread?
18.	Wĩrĩgĩĩte gũthiĩ kũgũra irio rĩ?	When did you last go to buy food?
19.	Ũgaacooka gũthiĩ rĩ?	When will you go again?
20.	Ũgũraga irio ciaku gĩathĩ-inĩ?	Do you buy your food at the market?

Notes - Conversation VI.

1-2. The participants are female.

7. 'things of which kind?'

10. The first verb is Present Neutral Hypothetical Negative. The verb kwĩrĩga is used mostly in the Initiative, as here. It means 'to do recently'; with a time adverb, as in nĩ ndĩreerĩgĩĩte kũmuona ira, it gives 'I last saw him yesterday'. It may be followed by an Infinitive, or, as here, by a place.

11. ciendagio is Far Past.

13. hĩtũku is a Class 10 adjective 'past', from kũhĩtũka 'pass'.

14. The use of the Present Projected with gwĩciiria

'think' and *kwenda* 'want' is at least as common as the Continuous to express 'I think' and 'I want'. The Class 10 adjective *nyongerere* is also verbally derived, from *kuongerera* 'increase, add'.

15. Notice the temporal use of the Completive Situative here.

19. *kucooka* 'return' followed by another verb is used for 'do next' or 'do again'.

Conversation VII

1.	Nĩ kĩ ũreendia Wangũ?	What are you selling, Wangũ?
2.	Nĩ nyũngũ cia Gĩkũyũ ndĩreendia.	I'm selling Kikuyu pots.
3.	Kaĩ ũũmbaga nyũngũ?	So you make pots!
4.	Nĩ hĩndĩ ndĩraambĩrĩririe kwĩruta kũũmba.	I have just started to learn to make pottery.
5.	Nyũngũ ĩno nene ũreendia atĩa?	How much are you asking for this big pot?
6.	Ĩyo ndireendia no ũngĩenda kũmĩgũra no ũheire ciringi ikũmi.	That one I'm not selling, but if you wanted to buy it you would give me ten shillings.
7.	Nĩ ndĩreenda nyũngũ no ciringi ikũmi nĩ goro mũno.	I want the pot but Sh. 10/ is very expensive.
8.	Ti goro toondũ nĩ nene na ningĩ nyũmbĩĩte na mũthanga ũrĩa mwega.	It's not expensive because it's big ang besides I made it with the best clay.
9.	Aaca, ciringi ikũmi nĩ goro mũno; nyenderia ciringi inyaanya.	No, ten shillings is very expensive; sell it to me for eight shillings.
10.	Aaca, no ũgũrire ciringi kenda na thumuni.	No, you can buy it for Sh. 9/50.
11.	Nĩ ngũkũhe ciringi kenda theri; kaĩ ũtooĩ nĩ nyendagia indo o na niĩ.	I'll give you ten shillings even; I sell things to you too, you know.

Conversation VII (cont.)

12. Aaca, thogora nĩ maitho Wanjikũ, aithuru, reehe ciringi kenda.	Well, value is in the eyes of the customer, Wanjikũ; never mind, give me the Sh.9/-.
13. Ke nooti ya ciringi ikũmi, ũnjookerie ciringi ĩmwe.	Here's a ten shilling note, give me back one shilling.

Notes - Conversation VII.

1. The participants are female.

6. Note the use here of the Today Past preceded by *na*: literally, 'you simply gave me'.

7. *nĩ* is used with *goro* when what precedes is price - 'ten shillings is a high price'. But *nyũngũ ĩĩ goro mũno* 'the pot has a high price'.

8. Present Initiative. The moulding has taken place and the results are still in evidence. *Mũthanga* is literally sand; *rĩũmba* is more common for 'clay'.

9. Imperative with First Person object. Note the difference between *kwendia* 'sell' and *kwenderia* 'sell to'.

12. Note the proverb. *Aithuru* is a loan from Swahili *haidhuru*. Literally, 'bring nine shillings'.

13. *ke* is a defective verb used only in Imperative forms, meaning 'here, take it'. Note the Subjunctive in the second command.

Conversation VIII

1.	Thogora wa thuruarĩ ĩno nĩ kĩ?	What's the price of these pants?
2.	Nĩ ciringi mĩrongo ĩtaano.	Fifty shillings.
3.	Hĩ! Nĩ goro mũno.	My! That's very expensive.
4.	Ti goro Kamau, ĩno nĩ thuruarĩ njega mũno.	It's not expensive Kamau, these are very good trousers.
5.	Tiga kuuga nĩ njega; ndũrĩ wagũra thuruarĩ	Don't say they're good; you never bought pants.
6.	Wanjirũ nĩ ooĩ, gĩtambaya gĩkĩ nĩ iria irooka thikũ ici, na njega mũno.	Wanjirũ is right, this cloth is what's coming in these days, and very good.
7.	Gĩtambaya gĩkĩ nĩ kĩhũthũ mũno.	This material is very light.
8.	Nĩ kĩhũthũ no gĩtitarũkaga narua.	It's light but it doesn't tear very quickly.
9.	Akorwo nĩ ũreenda kũgũra nĩ ngũgũtinĩria thogora.	If you want to buy them I'll cut the price for you.
10.	Ũkũnyenderia atĩa?	How much will you let me have them for?
11.	Ciringi mĩrongo ĩna na ithaano.	Sh.45/-
12.	Aaca, oya mĩrongo ĩna ĩtarĩ kĩndũ.	No, take just forty.
13.	Tambarũkia mwendia tuone.	Spread them out, salesman, so we can see them.
14.	Ici nĩ thuruarĩ cia aanake; kaĩ	These are young men's pants;

Ũtaroona ndĩ mũthuuri?	can't you see I'm an elder?

Now answer the questions for yourself:

15. Ũrĩ wagũra thuruarĩ?	Have you ever bought trousers?
16. Thuruarĩ yaku nĩ ya goro mũno?	Are your trousers very expensive?
17. Gĩtambaya kĩayo nĩ kĩa mũthemba ũrĩkũ?	What kind of material are they?
18. Wamĩgũrire kũ?	Where did you buy them?

Notes - Conversation VIII.

4. Kamau is a male.

5. *tiga* is often used instead of the Negative Subjunctive to give a negative command.

6. Wanjirũ is female.

9. Notice the formation of the Condition.

10. Literally, 'how are you about to sell to me?'.

12. *Itarĩ* is the Present Negative Situative of *-rĩ*, here used for 'without'; literally, 'while it does not have'.

Conversation IX

1. Nī atīa?	How are you?
2. Aaca, nī kwega.	Fine.
3. Wahota kūnyonia wabici ya mūnene wa gīthoomo?	Can you show me the office of the head of education?
4. Ūreenda wabici īrīa nene kana īrīa niini?	Do you want the big office or the small one?
5. Īrīa nene biū ya Minista wa Gīthoomo.	The really big one of the Minister of Education.
6. Wathiathia hau mbere nī ūkuona mūkaawa wītagwo Nyakīo. Ūūhītūke. Mbere yaguo nī ūgūkora barabara ya Koinange. Thiī tu. Kahinda kaniini nī ūkuona nyūmba ndaaya mūno. Garūrūka mwena wa ūrīo. Nja nī ūkuona haandīkīītwo na Gīthūngū 'Minister of Education'.	Whaen you've gone a bit you'll see a hotel called Nyakio. Go past it. Beyond it you'll come to Koinange Street. Just keep going. After a little while you'll see a very tall building. Turn right. Outside you'll see written in English 'Minister of Education'.
7. Nī wega mūno Njoroge, tigwo na wega.	Thanks a lot, Njoroge, goodbye.

Notes - Conversation IX.

4. The use of the Demonstrative implies 'the big one', not 'a big one'.

6. Note the reduplicated verb. Such treatment of a verb stem implies that the action is done a little, or a little more, or in small installments. The second ũ in ũũhĩtũke is the Class 3 Object Prefix, to agree mũkaawa. The verb haandĩkĩĩtwo is literally, 'a place which has been written', Present Initiative Relative.

Kikuyu Text: Number 1

Tene nĩ kwarĩ na mũthuuri ũmwe
agĩthiĩ kũrĩithia handũ werũ-inĩ
akĩona itumbĩ rĩa nderi rĩteetwo.
Oona itumbĩ rĩu rĩa nderi-rĩ,
akĩrĩoya akĩinũka narĩo.
Itumbĩ rĩrĩa rĩkĩigwo nginya rĩgĩtũrĩkia,
rĩkiuma kairĩĩtu kaniini keega.
Mũthuuri ũrĩa na mũtumiia wake-rĩ
makĩrera kairĩĩtu kau magĩgeeta Wanjirũ,
na mũtumiia ũyũ aarĩ na kaana gaake kangĩ.
Kaana gaka kaa itumbĩ rĩa nderi-rĩ
gakĩrerwo gatieekagwo wega.
Maaikaranga gagatũmangwo gageeka tũũndũ tũũru
gagacooka gakeerwo atĩrĩrĩ,
    "Ũngĩthũũra gũkũ-rĩ,
    "No ũcooke kwa nderi cianyu.
    "Githĩ ndũũĩ woirwo werũ-hĩ?"
Gagĩtũũra, gagĩtũũra, gagĩkũra.
Mũthuuri nĩ aakeendeete mũno
no mũtumiia ũyũ-rĩ
o ta ũrĩa arĩ mũtugo wa atumiia
kwaga kwenda kaana karĩa maakora mũciĩ-inĩ-rĩ,
ndeendete kaana gaka.

Nĩ kaaraakaraga mũno
rĩrĩa gaatũmwo gagathiĩ gakoina ngũ
na mũirĩĩtu ũyũ ũngĩ ndaraaheeo wĩra
na indo ciagũrwo-rĩ,
ikũneeo mũirĩĩtu ũrĩa ũngĩ.
Nĩguo.
Magĩtũũra, magĩtũũra, magĩtũũra;
Gakahũũragwo nĩ mũtumiia,
aakahũũra agakeera atĩrĩ,
"Cooka kwa andũ aanyu aa nderi;
"githĩ ndũũĩ woirwo wĩ itumbĩ rĩa nderi
"kũndũ werũ-inĩ?"
Nĩguo.
Muthenya ũmwe, mũthuuri athiĩĩte handũ karũgendo-inĩ-rĩ,
mũtumiia ũyũ nĩ aahũũrire kairĩĩtu karĩa
na agĩkeera
"Cooka kwa nderi cianyu."
Nĩguo.
Kairĩĩtu gakĩraakara gakiuga,
"Ndaatũũrĩra o thĩĩna gũkũ,
"githĩ ti wega njooke kwa andũ aitũ?"
Nĩguo.
Gakĩoya magũrũ
gakĩambĩrĩrĩria gũthiĩ.
O hau-rĩ

mũthuuri ũrĩa uuma ũgendi-inĩ-rĩ
nĩ aakinya.
Akĩũria,
"Wanjirũ ee ha?"
"Nĩ aathiĩ."
"Athiĩ na kũũ? Wamwĩka atĩa?"
"Ndaamũhũũra o haniini-rĩ,
"na rĩu aanjĩĩra nĩ aacooka kwa nderi ciao,
"aagera njĩra ĩyo."
Mũthuuri akĩrũmĩrĩra njĩra ĩrĩa ĩroreete na werũ-inĩ
na kũrĩa mũiriĩtu ũrĩa eegwĩciiria aathiire.
Agĩthiĩ akĩinaga, akĩĩraga mũiriĩtu ũrĩa
"Wanjirũ ndũcooke,
"Wanjirũ ndũcooke,"
Mũiriĩtu akoiga,
"Niĩ baaba ndingĩcooka,
"mũka-guo aahũũraga
"akanjĩĩra atĩ ndĩ kaana gaa itumbĩ rĩa nderi
"rĩoirwo werũ-inĩ.
Na rĩu ndoreete njĩra ya gũcooka
"kwa nderi ciitũ."
Mũthuuri agĩteng'era agĩteng'era,
akaina akeera,
"Wanjirũ cooka, nĩ ũũĩ nĩ ngwendeete."
"Baaba ndingĩcooka,

"mũtumiia waku aahũũraga
"na akaanogia na akanjĩka maũndũ mooru,
"akanjĩĩra njooke kwa nderi ciitũ
"toondũ ndoirwo werũ-inĩ."
Magĩteng'erania mũno;
mũthuuri akĩnoga
no agĩthiĩ tu
Toondũ kaana gaka gaake nĩaakeendeete mũno.
Maakuhĩrĩria werũ-inĩ-rĩ,
Rĩu nĩ aroona kairĩĩtu karĩa gaake
karĩ o kũrĩa mbere
nake rĩu no araageria gũteng'era
geetha agakinyĩre, agakeere
"Wanjirũ cooka."
Nĩguo.
Kairĩĩtu gakoiga,
"Niĩ ndingĩcooka."
Oro rĩrĩ, rĩrĩa maraathiĩ makĩnegenanagia ũguo-rĩ,
kairĩĩtu karĩ mbere na mũthuuri arĩ thuutha-rĩ,
nderi nĩ ciaiguaga rwimbo
rũrĩa kairĩĩtu gaka karaainĩra ithe,
gakamwĩra gatingĩcooka
toondũ geetirwo nderi,
nĩ itumbĩ rĩa nderi rĩoirwo werũ-inĩ,

na rĩu kareenda gacooke kwa nderi ciao.
Nderi ikĩambĩrĩria gũũka,
ikĩambĩrĩria gũũka.
Magĩtwarana, magĩtwarana, magĩtwarana,
o rĩrĩ mũthuuri ee hakuhĩ
gũkinyĩra kairĩĩtu karĩa-rĩ,
nderi nacio igĩtũngana,
kairĩĩtu karĩa gagĩtoonya nderi-inĩ ciao.
Mũthuuri ndaakĩmenyire mũirĩĩtu wake oima ũrĩkũ.
Rĩu agĩcooka na mũciĩ.
Rũgano rũgĩthira rũũ.

Kikuyu Text Number 2

Collected by
Dr. Judith Olinick

Nĩ ngũmũhe rũgano
na rũgano rũrĩa ngũmũhe
nĩ rwa mũthuuri ũmwe:
mũthuuri ũcio aarĩ mũturi,
na aarĩ na mũtumiia ũmwe
na mũtumiia ũcio
ndaarĩ na kaana o na kamwe;
na harĩa maakĩĩte
no irimũ rĩarĩ ho.
Mũthuuri ũcio ndaarĩ na kĩndũ gĩa kũrĩa
na hatirĩ handũ angĩoonire haa gũcaria mbeeca.
Mũthuuri ũcio toondũ aarĩ mũruti akĩmenya
rĩu angĩcaria mbeeca na ũturi wake.
Nĩguo aatigire mũtumiia wake
na mũtumiia wake
aamũtigire ee na nda.
Na rĩrĩa aamũtigire,
hau maariganĩĩtie na mũtumiia wa irimũ.
Rĩu rĩrĩa mũthuuri ũcio aathiire gũtura,
mũtumiia wa irimũ
rĩu nĩguo aarugagĩra mũtumiia ũcio
wa mũthuuri ũcio wathiire.

Mũtumiia ũcio nĩguo
rĩrĩa aagĩire na nda yaneneha mũno
akĩremwo nĩ gwĩka ũndũ.
Rĩu aaremwo nĩ gwĩka ũndũ
agĩikara na irimũ.
Rĩu irimũ rĩu rĩkamũhe irio,
rĩkamwĩra mũtumiia "Ke tũirio."
Rĩu mũtumiia rĩrĩa aatua kwamũkĩra irio,
narĩo irimũ rĩu rĩgacieheria,
rĩkoiga "Warega ngaarĩa."
Rĩu nĩguo mũthenya ũmwe
irimũ rĩu rĩgĩthiĩ kuuna ngũ.
Rĩathiĩ kuuna ngũ,
rĩgĩũka rĩkĩrekania ngũ;
rĩarekania ngũ,
rĩu nake mũtumiia wa mũturi
nĩ ahũũtiĩ mũno.
Rĩrĩa irimũ rĩu rĩaingĩrire nyũmba,
mũtumiia ũcio akĩĩra irimũ rĩrĩa rĩmũrugĩre ũcũrũ.
Rĩrĩa rĩamũrugĩire ũcũrũ
riatua kũmũnengere, mũtumiia ũcio aatua kuoya,
irimũ rĩkamwĩra "Warega ngaarĩa."
Rĩu nĩguo mũthenya ũngĩ
mũtumiia ũcio nĩguo aathiire -
nĩ irimũ rĩgĩthiĩ kuuna ngũ;
rĩathiĩ kuuna ngũ nake mũtumiia ũcio akĩgĩa na kaana.

Aagĩa na kaana,
rĩu irimũ rĩu rĩgĩũka rĩkiuma kuuna ngũ.
Nĩguo rĩookire rĩkĩmũciarithia kaana.
Rĩamũciarithia kaana,
rĩgĩcooka rĩkĩmũhiũhĩria irio;
rĩatua kũmũne,
rĩu rĩkamwĩra "Wagaciairĩ ndũke tũhiũhio,
    "Warega ngaarĩa."
Irimũ rĩu rĩkooya rĩkarĩa.
Rĩu mũthenya ũngĩ
irimũ rĩu rĩgĩthiĩ kuuna ngũ.,
rĩathiĩ kuuna ngũ
nako kanyoni kaa nja gagĩũka kũrĩa
mwere warĩ hau.
Rĩrĩa gookire kũrĩa,
mũtumiia ũrĩa wa mũturi
rĩrĩa aakoonire.
agĩkeera atĩ nĩ egũgatũma rĩu kũrĩ mũturi:
Aakeera nĩ egũgatũma kũrĩ mũthuuri-we,
nĩguo nako kanyoni kau kamwĩrire
    "Ũtangĩĩha mwere.
    "ndingĩĩtĩkĩra gũthiĩ."
Nĩguo mũtumiia ũcio wa mũturi aakaheire mwere.
Aakahe mwere,
rĩu nĩguo kanyoni kau
agĩkeera gathiĩ

harīa gaakuona aturi,
kameere atī ũrīa watigire mũtumiia wake ee na ihu
nī aagīīte na kaana.
Rīu nīguo kanyoni kau kaanyiitire njīra,
gagīthiī, gagīthiī,
gagīkinya harīa aturi maarī,
gakīũmba handũ kamũtī igũrũ,
gakīambīrīria kũina:
    "Mũturi ũgũtura-ī
        cangarara-ī-ca
    "Mũka-guo nī aciarīīte
        cangarara-ī-ca
    "Aaciarithio nī irimũ-ī
        cangarara-ī-ca."
Rīu nao aturi acio rīría maaiguire ũguo
makīambīrīria kũũrania nũũ watigire
mũtumiia wake ee na nda.
Rīu nīguo mũthuuri ũcio
eecũũranirie akīona atī nīwe watigire
mũtumiia wake ee na nda.
Akīnyiita mīrigo yake
akīinũka agīgīkinya mũciī.
Rīrīa aathiire kinya mũciī,
ndaakorire irimũ,
no aakorire o mũtumiia wake ee wiki.

Rĩu nĩguo aakĩheirwo
ũhoro nĩ mũtumiia ũcio wake.
Aaheo nĩ mũtumiia ũcio wake ũhoro wa irimũ,
rĩu nĩguo akĩmwĩra atĩ ekũhaica itara
nĩ geetha irimũ rĩooka arĩteme mũtwe rĩkue.
Rĩu nĩguo mũthuuri ũcio
akĩhaica itara,
akĩhaica ee na rwenji.
Rĩu nĩguo irimũ rĩookire
rĩkĩrekania ngũ.
Rĩarekania ngũ rĩĩ nja-rĩ,
rĩkiuga "Wagaciairĩ ũroogwa
"na mũrurumo ũcio."
Nake Wagaciairĩ akiuga "O nawe ũroogwa a naguo."
Nake irimũ rĩrĩa nĩguo rĩamũũririe atĩrĩrĩ,
"Iĩ Wagaciairĩ wĩkinyakinyĩire atĩa
"ta marĩ ũturi mookĩĩte?"
Nake Wagaciairĩ nĩguo aamwĩrire,
"Nĩ ngwĩkinyakinyĩra toondũ marĩ ũturi no mookĩĩte."
Rĩu nĩguo,
rĩrĩa irimũ rĩatoonyire nyũmba
rĩkĩenda kũrĩa mũtumiia ũcio-rĩ,
nĩguo mũthuuri-we wa mũtumiia ũcio
oimire itara
agĩtema irimũ rĩu, rĩgĩkua.
Rũgano rwakwa rwathirĩra hau.

Kikuyu Text: Number 3

Tene nī kwarī na mūthamaki, na mūthamaki ūcio aarī na mwanake ūmwe mūthaka mūno. Mwanake ūcio-rī nī aatūire acaragia mūirīītu wa gūkaahikia na ndooneete, toondū eendaga mūirīītu mūthaka ūmūkīrīīte gūthakara. Mwanake ūcio nī aathiaga kūguīma magathiī mboi ciake na ngui nyingī gīthaka-inī kīī ho kīnene kīa mūnene, magathiūrūrūka makīūragaga nyamū na makīrathaga iria ingī. Būrūri ūcio wa mūthamaki ūcio-rī nī kwarī mūthuuri ūmwe, aarī na atumiia eerī. Atumiia aya eerī maarigithaathīīte tūirīītu na matiagīire twana tūngī. Mūtumiia wa mbere agīkua agītiga kaana gaake. Kairīītu gaake gaatigīirwo-rī, gaatigīirwo mūtumiia ūyū mūniini, na mūtumiia ūyū mūniini ndaakeendaga. Twana tūrīa tūkūrīīte-rī, mūtumiia ūyū watigīirwo tūirīītu tūtū twerī-rī, gaake nīko aaneaga indo ciothe akaima karīa kaa ūrīa mūtumiia mūkūrū wakuire. Ithe nī eendeete twana twerī, na athiīīte nduka-inī aathiaga akagūra indo cia gaka na gaka, ikareeherwo mūtumiia ūyū. Mūtumiia areeherwo indo-rī ooyaga ciothe akane kaana gaake akaima karīa kaa mūtumiia ūrīa wakuire. Kaana karīa kaa mūtumiia ūrīa wakuire gaatuirwo ta ngombo mūciī-inī ūcio. Nīko kaarutaga wīra wa kūhaata, kaarutaga wīra wa gūthambia nguo, na gatioimaga nja, gatiarekagwo gathiī ha. Gaagītūūrire ūguo na thīīna nako nī gaakirīrīire tu gagīkirīrīria o gagīkūraga.

No nī kaaiguaga ruo ngoro-inī yako mūno. Rīrīa kaaigua thīīna mūno, na ngoro yako ītuurīītwo-rī, gaathiaga mbīīrīra-inī ya nyina gakarīra mūno gakarīra gakoiga atīrīrī,

"Rīu maitu angīrī muoyo-rī,
"ndoona thīīna ūyū nyonaga?
"Ndathīīnio ūū thīīnagio,
"na ndahota kūigwo ndī na gīko
"ūū njigagwo ndī na gīko?"

Mūthenya ūmwe mūirīītu ūrīa nyina ee muoyo nī eetīkīririo athiī eehaarīrie geetha akeerute ndaaci, toondū nī gwatuīkīīte nī kūrīīgīa ndaaci nene na no nginya airīītu magīthondekererwo mamenye kūina rwīmbo. Mūirīītu ūcio agīgīthondekwo nī nyina akīohwo wega na agītūmwo kūrī arīa maathiaga kūmwonia ndaaci. Kairīītu gaka-rī kaī kangīgīītīkīrio, tiga gatinde gūkū gakīruta wīra wī kūrīa riiko-inī. Marī o hau-rī, mūirīītu ūrīa ūngī aathiī-rī, gaatigwo riiko-inī-rī, gakiuma gagīthiī o mbīīrīra-inī ya nyina, gakīrīra gakīrīra gakiuga,

"Rīu maitū nīī ndiūī kūina ndaaci,
"ndirī handū thiaga,
"na ndirī ūndū njītīkagīrio njīke kūndū gūkū,
"no kūrutithio wīra wa gīko
"na wīra ūtarī mwega.
"Ūngīrī muoyo-rī,

"ndingīonaga mathīīna maya."

Karīrangīīte ūguo-rī gakīona mbica ya mūtumiia. Mūtumiia agīūka harī ko. Hī! We ti nyina-ī, no nī mūtumiia ūngī, agīkeera 'Ūka!' Gagīthiī, agīkooha handū irigū-inī agīgeekīra nguo njega, agīcooka agīkoimagarīa agīgatoonyia mūtitū-inī, handū o gīthaka-inī thīinī-rī, handū hatarī na mahuti maingī-rī, harī o na nyeki theri. Mūtumiia ūrīa akīambīrīria kūruta kairīītu karīa ndaaci, agīkaruta agīkaruta agīkaruta, magathiūrūrūka magathiūrūrūka. Rīu rīrīa kairīītu karīa rīrīa kaambire kuona ūū-rī, gagīkena mūno, rīu gakīambīrīria kūrūūgarūūga gee goike, gakīambīrīria kūina gee goike, gakīambīrīria kūina gee goike, nī karaigua wega mūno toondū gatirī koona ūndū ta ūyū rīngī mbere. Karī o rīinīro-inī-rī, mwanake wa mūnene-rī gīthaka gīkī nī kuo araahīta. Arī kūraaya arī mbaraathi-inī igūrū-rī akīona kairīītu karaina gee goike, kairīītu gathaka mūno, na we, gatigīīkīrīīte nguo njūru. Agīikūrūka o kahora akiuma mbaraathi-inī agīthiī aceemeete. Mūirīītu athiūrūrūkīīte, athiūrūrūkīīte, athiūrūrūkīīte-rī īī o ūrīa areeruta ndaaci, rīu nī aakenire, o na ndaraabaara atī mūtumiia ūrīa ūngī ndarī hakuhī nake. Mwanake wa mūnene agīūka o kahora, agīūka o kahora. Kairīītu rīrīa gaathiūrūrūkīīte gaathiūrūrūkīīte-rī, agīkanyiita o kahora na akīambīrīria gūthiī na mbere na kūina o rwīmbo rūrīa kairīītu geekūinaga. Kairīītu karīa gagīcooka kūbaara gakīona nī mwanake mūthaka mūno, eyoheete wega mũno, gatiamenyire nĩ wa kuuma na kũ, no nĩ kaaiguire gaakena. Makĩina makĩina makĩina. Marĩ o hau-rĩ mwanake wa mũnene akĩigua,

"Kairĩĩtu gaka nĩ ndakeenda,
"na no nyende ndĩkamenye nĩ kaa ũ,
"toondũ ũyũ nĩ mũirĩĩtu itarĩ ndoona
"gũkũ ũnene-inĩ wa baaba."

Nĩguo. Makĩina makĩina; marĩ rĩinĩro-inĩ-rĩ, mwanake ũrĩa no araakĩarĩria mũirĩĩtu o kahora. Akĩmwĩra,

"No nyende tũtũngane rĩngĩ."

Nĩguo, kairĩĩtu karĩa-rĩ gakĩambĩrĩria gũconoka. Rĩu keeririkana, gakĩririkana o ro rĩmwe atĩrĩ, gũkũ nĩ kwĩhitha geekwĩhithĩĩte mũciĩ, na thaa nĩ ikinyire iria kangĩcererwo mũciĩ-rĩ, hiihi no gatetio. Gagĩcooka gagĩkĩĩrekithia o kahora, gakĩguthũka gakĩũra. Mwanake ũrĩa wa mũnene-rĩ akĩrigwo,

"Rĩu nĩ atĩa rĩu,
"mũirĩĩtu nĩ oora ũcio,
"ndĩĩmuona atĩa?"

Nĩguo. Agĩcooka na mũciĩ, akĩoya mbũtũ ciake iria eegũũkĩĩte nacio kũhĩta, na nguo ciake na indo na mbaraathi yake akĩhaica agĩcooka agĩthiĩ na mũciĩ. Agĩikara agĩtuĩria agĩtuĩria agatũmaga andũ kũndũ guothe matũũra-inĩ maao macarie mũirĩĩtu ũcio harĩa aarĩ, na mũirĩĩtu ũcio ndoonekire. Kairĩĩtu karĩa rĩrĩa gaacookire mũciĩ-rĩ, gaathiire karutwo nguo icio nī mūtumiia ūrīa, ciahithwo handū irigū-inī-rī, rīu gaacooka o wīra-inī wako ūrīa karutaga kūrīa nyūmba-inī. Nīguo. Mwanake agīcaria, ūrīa wa mūnene, agīcaria agīcaria mūirīītu, akīmwaga. Akīmenya,

"Ngwīka atīa?"

Agīīciiria rīīciiria rīmwe,

"Ngūthondeka ndaaci nene mūno,
"airīītu oothe aa būrūri wa baaba mooke,
"geetha wona mooka-rī,
"hau hote gūcagūra mūirīītu ūrīa ndoonire tene."

Nīguo. Iruga rīkīraarīrio, ndaaci īgīthondekererwo, airīītu oothe aa būrūri ūcio wa mūnene ūcio magīītwo kūu. Mūirīītu ūrīa nyina aarī muoyo-rī agīgīthondekwo wega mūno nī nyina, akīohwo nguo njega agīīkīrwo indo njega geetha athiī ndaaci īno eehaarīirie wega. Kairīītu gaka kangī-rī kaī kangīgīītīkīrio gūthiī ndaaci. Koiga nī geegūthiī-rī,

"Mūtumiia agīkooria,"
"We, ūthiī kū?
"Ūhaana atīa?, na nguo ūrute kū?
"kaī ūteekwīyona ūrīa wī na gīko?
"Ūhaana o mūhu."

Kairīītu gakiuga atīrīrī,

"Njītīkīria tu,
"nī ngwīhaarīria thiī."

O ro marī o hau gūtindīkana-inī-rī mūtumiia agīkeera atīrī, "Nī ūgūthiī na niī nī ngūkuonia ūrīa ūgwīka."

Mūtumiia ūrīa akīoya mūkombi na agītaha mūhu mūingī mūno akīiga haha, agīitīrīra mūkombi ūrīa kūu mūndū weetwo mūhu-inī. Agīthokoorania agīthokoorania, akīmwīra atīrīrī,

"Ngwenda ūcagūre mūkombi ūcio wothe,
"wona wacagūre kuuma mūhu-inī ūcio-rī,
"rīu nī ūgūthiī."

Nīguo rīu kairīītu gakīona,

"Ngūhota gūcagūra atīa gītaarūrū kīgima
"kīiyūire mūhu na kīiyuire mūkombi-rī,
"ndīīhota kūniina atīa?"

Nīguo. Kairīītu karīa gagīthiī gakīrīa mbīīrīra-inī gakiuga atīrīrī,

"Rīu nī ndīraagirio gūthiī ndaaci,
"na mūirīītu wa baaba nī eetīkīririo gūthiī,
"nī athondekirwo nī nyina.
"Rīu maitū ūngīrī muoyo-rī,
"nī ingīroona thīīna ūyū?"

O hau-rī akīrīra-ī, mūtumiia ūrīa akiumīra agīgeetīra nyoni, nyoni iria igīthiī igīcagūra mūkombi ūrīa wothe, ikīigaga kiuga kīngī, na mūhu ūgītigwo harīa gītaarūrū kīrīa ūkiuma, igīcagūra igīcagūra ūgīthira. Kairīītu karīa gakīguthūka kwī mūtumiia ūrīa wa ithe, gakīmwīra atīrī,

"Nī ndaacagūra."

Mūtumiia ūrīa aagīūka kūbaara-rī, ndeegwītīkia. Akīmwīra,

"O na rīu ndũũgũthiī,
"o na gũtuīka nī wacagũra icio-rī,
"ndũũgũthiī.
"No rīu toondũ gũtikīrī na wīra-rī,
"ikara o kũu riiko-inī."

Kairīītu gakīmenya,

"Nī ngwīhitha."

Nīguo. Kairīītu gagīcooka mbīīrīra-inī, gaathiī gakīrīra, gakīrīrarīra gakiuga atīrīrī,

"Rīu maitũ angīrī muoyo-rī,
"ndoona thīīna ũyũ ndīroona?
"Na rīu-rī,
"toondũ nī ngũthiī ndaaci īno
"na nī ndīreenda kũmīthiī-rī,
"ngwīkīra nguo irikũ?"

O ro hau-rī, mũtumiia ũrīa kooneete riita rīa mbere akiumīra rīngī. Oimīra-rī, aarī na nguo njega mũno. Agīthiī akīmīhitha handũ irigũ-inī, agīīkīra. Kairīītu karīa gagīthakara mũno, rīu na nī agathambīītie gagathera mũno. Nīguo. Kairīītu gakīīrwo,

"Teng'era";

o na toondũ nī gaacereirwo-rī, gaacarīirio mbaraathi njega mũno njerũ, gagīteng'erio nginya iruga-inī o kũrīa ũhiki ũrī. Mbaraathi īkīhithwo na hau rwere-inī gīthaka-inī. Kairīītu karīa gagīthiī gagītoonya o kuo kũũrīa ndaaci-inī.

Hingo ĩyo-rĩ, mwanake wa mũnene ookire kuo, akĩbaara airĩĩtu arĩa oothe maarĩ kuo, aikia maitho-rĩ, akĩona mũirĩĩtu ũrĩa wake ndaarĩ kuo. Rĩu o na ndareenda ndaaci ĩno. Aikarangĩĩte-rĩ, kairĩĩtu karĩa gagĩthũndia o harĩa mũrango-inĩ, nake mwanake arĩ o mwena ũrĩa, akĩmenya

"Mũirĩĩtu wakwa nĩwe ũrĩa!"

Hĩ! Agĩkena mũno. Agĩgĩthiĩ agĩtũnga mũirĩĩtu wake makĩina ndaaci, makĩina ndaaci. Ndaarĩ na mũirĩĩtu ũngĩ eendire, toondũ gũtiarĩ na mũirĩĩtu ũngĩ mũthaka ta kairĩĩtu gaka. Makĩina ndaaci, makĩina ndaaci, makĩina ndaaci, o na ndaaci ĩtaanathiĩ gũthira, yakinya gatagatĩ-inĩ-rĩ, kairĩĩtu karĩa gakĩmenya rĩu-rĩ, mũtumiia ũrĩa nĩ eegũthiĩ gwĩtia indo kaneanaga ta hingo kũrĩa mũciĩ-inĩ. Gakĩmenya kaaga gũkorwo kee mũciĩ narua-rĩ, mũtumiia ũrĩa nĩ eekũmenya atĩ kairĩĩtu karĩa gatiuma kuo, na ũhoro nĩ ũgũthũũka. O ro hau gagĩĩteithũkĩa ningĩ gakĩũra. Mwanake ũrĩa wa mũnene toondũ ndaamenyire nĩ kĩ gĩatũma kau kairĩĩtu kaguthũke-rĩ, akĩguthũkania nako, akiuma agĩĩta andũ aake na mbaraathi. Kairĩĩtu karĩa hingo ĩyo nĩ kaarũũgire gathiĩ nja kooya mbaraathi yako na koora. We, rĩrĩa mee igianĩro-inĩ rĩa kũũra-rĩ, mũirĩĩtu nĩ aarekirie kĩraatũ kĩmwe gĩake. Nĩ gĩtigirwo kuo, mwanake ũrĩa akĩoya kĩraatũ. Magĩcooka gũkinyĩra mũirĩĩtu-rĩ, ndaarĩ ho. Kairĩĩtu gagĩkinya oro mũciĩ, rĩu kee na kĩraatũ kĩmwe. Nguo iria ciako ikĩrutwo igĩthiĩ igĩcuurio handũ irigũ-inĩ, mũtumiia ũrĩa geetha acioye. Agĩcooka o riiko, ũhoro ndwamenyekire. Mwanake wa mũnene akĩigua ũũru mũno:

"Mũirĩĩtu ũrĩa nyendeete nĩ oora,
"rĩu ngwĩka atĩa?
"Na nĩ ndĩreenda mũirĩĩtu ũcio biũ."

Akĩmenya,

"Rĩu toondũ ndĩ na kĩraatũ gĩkĩ-rĩ,
"na mũirĩĩtu ũyũ nĩ wa bũrũri wa
"mũnene ti baaba-rĩ,
"no nginya tũnyiite mũirĩĩtu ũcio
"na tũũgũthiũrũrũka nginya tũkanyiita."

Nĩguo. Kĩraatũ kĩrĩa gĩkĩnengerwo ngombo cia mũnene, igathiaga o mũciĩ ũrĩ airĩĩtu ikageria airĩĩtu oothe kĩraatũ kĩu. Maagerĩa-rĩ, angĩ nĩ kĩniini, angĩ nĩ kĩnene, angĩ nĩ kĩniini na angĩ nĩ kĩnene. Gĩkĩgerio gĩkĩgerio, airĩĩtu oothe makĩya gũthira. Mũciĩ ũtigaire no ũrĩa wa mũthuuri ũrĩa. Rĩu aathiĩ mũirĩĩtu ũrĩa na nyina wa mũirĩĩtu ũrĩa, rĩrĩa oonire kĩraatũ kĩrĩa-rĩ, akiuga

"Nĩ kĩa mũirĩĩtu wakwa."

Iĩ, toondũ nĩ araamenya ũrĩa kũrĩ, atĩ mũirĩĩtu ũrĩa mwene kĩraatũ kĩu nĩwe ũrĩĩhikio nĩ mũũru wa mũnene, na toondũ areenda mũirĩĩtu wake ahikio nĩ mũũrũ wa mũnene-rĩ, rĩu nĩ kĩo oigire kĩraatũ kĩu nĩ kĩa mũirĩĩtu wake. Nĩguo. Agĩgĩthiĩ akĩgerio, gĩkĩonwo mũirĩĩtu ũyũ ti gĩake, toondũ nĩ mũnene. Mũirĩĩtu agĩtoonya nyũmba, akiuga atĩrĩrĩ,

"Reke ndĩmũgererie nyũmba."

O hau igeragerio-inĩ-rĩ, mũirĩĩtu ũrĩa akĩrengwo ndiira, Ĩĩ, geetha kĩmũtoonye. Hĩ! Nĩguo. Mũirĩĩtu ũrĩa eekĩrwo athiĩ kuuma nakĩo nja-rĩ, thakame ndĩraakĩoneka na gũkũ nĩ ĩraitĩka. Ĩĩ akĩĩrwo,

"Ĩĩ, ti kĩa ũyũ;

"githĩ ti kũmũtinia wamũtinia na gũkũ."

Ũcio akĩĩrwo,

"Ti we."

Gũkĩũrio,

"Kũrĩ mũirĩĩtu ũngĩ mũciĩ ũyũ?"

"Aaca, nĩ kũrĩ mũirĩĩtu ũngĩ,

"Ĩĩ gee kuo-ĩ,

"no nĩ kairĩĩtu gaikaraga harĩa mũhu-inĩ,

"ti mũirĩĩtu wa bata."

Akĩĩrwo,

"Ta thiĩ ũkareehe."

Nĩguo. Kairĩĩtu karĩa gakĩreehwo, kĩraatũ kĩrĩa geekĩra-rĩ, hĩ! nĩ gĩake. Na kahaana ũũ kee na mũhu ũũ? Hĩ! Ĩĩ, nĩ gĩake. Mwanake wa mũnene aabaara kairĩĩtu karĩa o na karĩ na gĩko-rĩ akiuga

"Mũirĩĩtu nĩwe ũyũ."

Nĩguo. Mũirĩĩtu agĩkĩĩrwo

"Aaca, nĩ aigĩrĩrwo haha mbaraathi-inĩ."

Akĩigĩrĩrwo agĩtwarwo kwa mũnene, agĩthondekwo agĩĩkerwo nguo, rĩu agĩkĩagĩra. Ũhiki ũgĩkĩraarĩrio mũnene mũno, na mũirĩĩtu ũrĩa akĩhikio. Rĩu mũirĩĩtu ũrĩa warĩ wa mũtumiia ũrĩa wameneete kairĩĩtu gaka-rĩ, nĩ aatinirio kũgũrũ, rĩu aatuĩkire gĩthuua. Na kairĩĩtu kaameneetwo, gaatũire gatuirio ũũru-rĩ, gagĩgĩthiĩ wega gakĩhikio nĩ mwanake wa mũnene. Rũgano rũgĩthira.

Kikuyu Text: Number 4   From the materials of A. Ruffell Barlow

Introduction:

This is the only text for which there is not an original tape-recorded version. The original of this text, from which the studio recording was made, is a six page pencil manuscript (with a few corrections made in red). It formed part of the Kikuyu collection of the late A. Ruffell Barlow, whose pioneering work on the language remains invaluable today.

It is also the only text for which we give two printed versions. And the only text requiring an individual introduction. By the end of the introduction the reasons will be obvious.

Our desire was to include in the few samples of the oral literature our space allowed us one demonstrating the way that externally derived materials have been incorporated into the modern story-telling tradition. That was text 3, and by now you have of course figured out what European story the narrator adapted. No? Go back and listen again.

We also wanted, however, to incorporate a sample of the older oral literature. We do not have a precolonial Kikuyu speaker on hand to record such a text, unfortunately. But we do have this manuscript, and the studio recording made from it. There is no date on the story, but from the system of transcription used it must be one of the earliest full-length narratives collected. It is also fairly well told, so it was chosen for presentation.

The system of transcription used in the manuscript is very strange and difficult to read for a present-day Kikuyu. The representation of vowels is highly inconsistent, l and r are used interchangeably, k is often used where we expect a g affected by Dahl's Law, s and z are often used for th, and the nasal is occasionally omitted from prenasalized stops. We have included the original form for its considerable interest as demonstrating one of the earliest approaches to writing the language.

Realizing, however, that anyone used to reading normal Kikuyu will find it nearly impossible, we present you, as well, with a copy in standard orthography. Even here there are problems. Our guesses as to what was meant by the original form may be wrong in many places. But for the most part the consistency of the story line argues for a unique interpretation of the original text. Behold our mercy. We considered giving you the original and allowing you to modernize it yourselves on the basis of the tape.

Rugano rwa Wakahale	Rūgano rwa Wakahare
Wakahale kanalema mogonda wako thome-ine wa mundu ketonga,	Wakahare kaanarīma mūgūnda wako thoome-inī wa mūndū gītonga,
kaketora kalemaga,	gagītūūra karīmaga,
kakehanda ilio nyinge,	gaīhanda irio nyingī,
kakegetha imera nyinge,	gakīgetha imera nyingī,
lele lenge mbuli shia mundu ulea mutongu ikelea mogonda ulea wa Wakahale,	rīrī rīngī mbūri cia mūndū ūrīa mūtongu ikīrīa mūgūnda ūrīa wa Wakahare,
Wakahale kagethie kolehia,	Wakahare gagīthiī kūrīhia,
kakeheyo ndegwa kakelega,	gakīheo ndegwa gakīrega,
kakeheyo moli kakelega,	gakīheo moori gakīrega,
kakeheyo thenge kakelega,	gakīheo thenge gakīrega,
kakeheyo mithemba yothe ya mboli na ya ng'ombe kakelegaga,	gakīheo mīthemba yothe ya mbūri na ya ng'ombe gakīregaga,
kakerwo "Weite ruru-ine,"	gakīīrwo "Wīite rūūru-inī,"
kakeita roru-ine,	gakīīita rūūru-inī,
kakenyita koli kathenge kanini kahenju katale nyina kakithie nako,	gakīnyiita koori gathenge kaniini kahīnju gataarī nyina gagīthiī nako,
kagekekera ikombe rea mbembe kakelea kakenina,	gagīgeekīra ikūmbī rīa mbembe gakīrīa gakīniina,
kagekekera rea njahe kake-	gagīgeekīra rīa njahī gakī-

lea kakenina,	rĩa gakĩniina,
kagekekera rea mwele kake-	gagĩgeekĩra rĩa mwere gakĩ-
lea kakenina,	rĩa gakĩniina,
kagekekera rea mohea kake-	gagĩgeekĩra rĩa mũhĩa gakĩ-
lea kakenina,	rĩa gakĩniina,
kagekekera rea thuu kake-	gagĩgeekĩra rĩa thuu gakĩ-
lea kakenina,	rĩa gakĩniina,
kanatwika thenge nene muno	kaanatuĩka thenge nene mũno
na noru ma,	na noru ma,
akegeria komeruta yanina,	akĩgeria kũmĩruta yaniina,
ekerema kuma na moromo ga-	ĩkĩrema kuuma na mũromo ga-
kechiria gakiuga,	gĩĩciiria gakiuga,
"Ngwek'atia yume?"	"Ngwĩka atĩa yume?"
Gakeeera "Hihi engerathwo	Gakĩĩĩra "Hiihi ĩngĩrathwo
yauma",	yoima",
gagethie kocharia morathi	gagĩthiĩ gũcaria mũrathi
gagetongana na hiti,	gagĩtũngana na hiti,
kakemeera,	gakĩmĩĩra,
"Molio, molio orathag'atea?	"Mũũriũ, mũũriũ ũrathaga
	atĩa?
Okandathele thenge yakwa	Ũkandathĩre thenge yakwa
ya njahe yalemera ikombe?"	ya njahĩ yaremera ikũmbĩ?"
Hiti ekiuga "Uuu u u u,"	Hiti ĩkiuga "Uuu u u u,"
ekiuga mbu,	ĩkiuga mbu,
Wakahale kakemeera "Molio	Wakahare gakĩmĩĩra "Mũũriũ

molio,thiyathiya okonane	mũũriũ, thiyathiya ũkoona-
na wa-lika reaku,	ne na wa riika rĩaku,
ndire wa-lika reaku."	ndirĩ wa riika rĩaku."

Kagethie kaketongana na	Gagĩthiĩ gagĩtũngana na
swaliga,	thwariga,
kakemeera, "Molio, molio	gakĩmĩĩra, "Mũũriũ, mũũriũ
orathag'atea,	ũrathaga atĩa,
okandathele thenge yakwa ya	ũkandathĩre thenge yakwa
njahe yalemera ikombe?"	ya njahĩ yaremera ikũmbĩ?"
Swaliga ekiuga "Kopu kopu"	Thwariga ĩkiuga "Kobu kobu"
ekegamba olea egambaga,	ĩkĩgamba ũrĩa ĩgambaga,
Wakahale kakemeera,	Wakahare gakĩmĩĩra,
"Molio molio, thiyathiya	"Mũũriũ mũũriũ, thiyathiya
okonane na wa lika reaku,	ũkoonane na wa riika rĩaku,
ndire wa lika reaku."	ndirĩ wa riika rĩaku."

Kagethie kaketongana na	Gagĩthiĩ gagĩtũngana na
mbwee,	mbwe,
kakemeera "Molio molio ora-	gakĩmĩĩra "Mũũriũ mũũriũ
thag'atea okandathele the-	ũrathaga atĩa ũkandathĩre
nge yakwa ya njahe yaleme-	thenge yakwa ya njahĩ yare-
ra ikombe?"	mera ikũmbĩ?"
Ekiuga "Pwee pwee"	Ĩkiuga "Bwe bwe"
ekegamba olia egambaga.	Ĩkĩgamba ũrĩa ĩgambaga.

Wakahale kakemeera,
"Molio molio thiyathiya okonane na wa lika reaku ndire wa lika reaku."

Kagethie kaketongana na morothi kakewera,
"Molio molio, orathaga'tea okandathele thenge yakwa ya njahe yaremera ikombe?"
Okeruma olea orumaga, kakewera "Molio molio thiyathiya okonane na wa lika reaku ndire wa lika reaku."

Kakethie kaketongana na mbogo kakemeera,
"Molio molio, orathag'atea okandathele thenge yakwa ya njahe yalemera ikombe?"
Ekeania olea yanagia, kakemeera, "Molio molio thiyathiya okonane na wa lika

Wakahare gakĩmĩĩra,
"Mũũriũ mũũriũ thiyathiya ũkoonane na wa riika rĩaku ndirĩ wa riika rĩaku."

Gagĩthiĩ gagĩtũngana na mũrũũthi gakĩwĩra,
"Mũũriũ mũũriũ, ũrathaga atĩa ũkandathĩre thenge yakwa ya njahĩ yaremera ikũmbĩ?"
Ũkĩruma ũrĩa ũrumaga, gakĩwĩra, "Mũũriũ mũũriũ thiyathiya ũkoonane na wa riika rĩaku ndirĩ wa riika rĩaku."

Gagĩthiĩ gagĩtũngana na mbogo gakĩmĩĩra,
"Mũũriũ mũũriũ ũrathaga atĩa ũkandathĩre thenge yakwa ya njahĩ yaremera ikũmbĩ?"
Ĩkĩania ũrĩa yanagia, gakĩmĩĩra, "Mũũriũ mũũriũ thiyathiya ũkoonane na wa

reaku,	riika rīaku,
ndire wa lika reaku."	ndirī wa riika rīaku."

Kagethie kaketongana na	Gagīthiī gagītūngana na
njogu kakemera, "Molio molio	njogu gakīmīīra, "Mūūriū
orathag'atea okandathele	mūūriū ūrathaga atīa ūka-
thenge yakwa ya njahe yare-	ndathīre thenge yakwa ya
mera ikombe?"	njahī yaremera ikūmbī?"
Ekeruma olea erumaga,	Īkīruma ūrīa īrumaga,
kakemera "Molio molio thiya-	gakīmīīra "Mūūriū mūūriū
thiya okonane na wa lika	thiyathiya ūkoonane na wa
reaku,	riika rīaku,
ndire wa lika reaku."	ndirī wa riika rīaku."

Kagethie kaketongana na	Gagīthiī gagītūngana
thiya kakemera,	na thiya gakīmīīra,
"Molio molio orathag'atea	"Mūūriū mūūriū ūrathaga
okandathele thenge yakwa ya	atīa ūkandathīre thenge
njahe yaremera ikombe?"	yakwa ya njahī yaremera
	ikūmbī?"
Thiya ekeania olea yanagia,	Thiya īkīania ūrīa yanagia,
Wakahale kakemeera,	Wakahare gakīmīīra,
"Molio molio thiyathiya oko-	"Mūūriū mūūriū thiyathiya
nane na wa lika reaku,	ūkoonane na wa riika rīaku,
ndire wa lika reaku."	ndirī wa riika rīaku."

Wakahale kaketongana na nyamo shiothe ona nene ona nyinyi shiothe pio, lele lenge kaketongana na ngare noyo yalirereire, kakemeera "Molio molio orathag'atea okandathele thenge yakwa ya njahe yaremera ikombe?" Ngare ekiuga merori. Wakahale kakemera "Molio molio, newe ngocharagia." Magiuka kwa Wakahale na ngare.	Wakahare gagĩtũngana na nyamũ ciothe o na nene o na nyiinyi ciothe biũ, rĩrĩ rĩngĩ gagĩtũngana na ngarĩ noyo yarĩrĩrĩire, gakĩmĩĩra "Mũũriũ mũũriũ ũrathaga atĩa ũkandathĩre thenge yakwa ya njahĩ yaremera ikũmbĩ?" Ngarĩ ĩkiuga mĩrũri. Wakahare gakĩmĩĩra "Mũũriũ mũũriũ, nĩwe ngũcaragia." Magĩũka kwa Wakahare na ngarĩ.
Wakahale kake__?__ na ndeya marathe. Ngare ekeratha mono thenge ma, Wakahale kakemeera "Ohora." Ngare ekiuga, "Acha leke yure." Lele lenge ekiura mono ma ekehongoka ekekua.	Wakahare gakiuma na ndĩya marathe. Ngarĩ ĩkĩratha ĩkĩratha mũno thenge ma, Wakahare gakĩmĩĩra "Ohora." Ngarĩ ĩkiuga, "Aaca reke yure." Rĩrĩ rĩngĩ ĩkiura mũno ma ĩkĩhũngũka ĩgĩkua.

Wakahale kakemeera ngare,	Wakahare gakĩmĩĩra ngarĩ,
"Ndikwerile? Molio molio nogwo wanjeka?"	"Ndikwĩrire? Mũũriũ mũũriũ noguo wanjĩka?"
Ngare ekemwera Wakahale,	Ngarĩ ĩkĩmwĩra Wakahare,
"Kae ndokeoe ogwo kogweka?"	"Kaĩ ndũkĩũĩ ũguo kũgwĩka?"
Wakahale kakiuga "Kotire ondo."	Wakahare gakiuga "Gũtirĩ ũndũ."
Makekuwa maketwara kethaka-ine makathenje	Magĩkuua magĩtwara gĩthaka-inĩ magathĩnje,
kokinya halea megothenjera,	gũkinya harĩa meegũthĩnjĩra,
ngare ekera Wakahale,	ngarĩ ĩkĩĩra Wakahare,
"Gera mwaki halea hale maitu."	"Gĩĩra mwaki harĩa harĩ maitũ."
Wakahale kakethie kakeikara na hau kethaka-ine kakeambereria kotuma rogara gakiamba kaketua njegeni kakeechina kakeoka kakemeera ngare,	Wakahare gagĩthiĩ gagĩikara na hau gĩthaka-inĩ gakĩambĩrĩria gũtuma rũgara gakĩamba gagĩtua njeegeni gagĩĩcina gagĩũka gakĩmĩĩra ngarĩ,
"Neokuona oo nyokoa anjeka?"	"Nĩ ũkuona ũũ nyũkwa aanjĩka?"
Akeerwo,	Akĩĩrwo,
"Gera halea hale baba."	"Gĩĩra harĩa harĩ baaba."
Kakethie o kotuma rogara kaketua rothanju kakeehora	Gagĩthiĩ o gũtuma rũgara gagĩtua rũthanju gakĩĩhũũra

kakichoka kakemeera,
"Neokuona oo thoguo anjeka?"

Kakelwo,
"Gera hale molo wa maito."
Kakethie o kotuma rogara kakeehaka mohu kakechoka kakemeera,
"Neokuona oo molo wa nyokoa anjeka?"
Kakehingia ndogo chia ngare chiothe na katikothie, kegothie o kotuma rogara kakeeeka ondo moru kakachoka kwela ngare niarata ayo makeka.

Lele lenge ngare ekela Wakahale kaikalage.
"Ngere nie!"
Ngare ekethie Wakahale kagera rogara rorea katumire kakegera nyama chiothe kakehaichia mote-iguru monene ngare ekeoka na mwaki

gagīcooka gakīmīīra,
"Nī ūkuona ūū thooguo aanjīka?"

Gakīīrwo,
"Gīīra harī mūūrū wa maitū."
Gagīthiī o gūtuma rūgara gakīīhaka mūhu gagīcooka gakīmīīra,
"Nī ūkuona ūū mūūrū wa nyūkwa aanjīka?"
Gakīhingia ndūgū cia ngarī ciothe na gatiigūthiī, geegūthiī o gūtuma rūgara gakeeīka ūndū mūūru gagacooka kwīra ngarī nī araata aayo maageeka.

Rīrī rīngī ngarī īkīīra Wakahare gaikarage.
"Ngīīre niī!"
Ngarī īgīthiī Wakahare kaagīīra rūgara rūrīa gaatumire gakīgīīra nyama ciothe gakīhaicia mūtī igūrū mūnene ngarī īgīūka na mwaki

nako kathiete kuna toko	nako gaathiĩte kuuna tũkũ
tworambu.	twa ũrambu.
Ngare ekegeta,	Ngarĩ ĩgĩgeeta,
"Wakahale nyama iha?"	"Wakahare nyama ii ha?"
Kakiuga "Kae itale hau?"	Gakiuga "Kaĩ itarĩ hau?"
Ngare ekiuga,	Ngarĩ ĩkiuga,
"Acha hatire ona kanini!"	"Aaca, hatirĩ o na kaniini!"
Kakioka kaketwaa koleya,	Gagĩũka gagĩtua kũrĩa,
kolia ni haha?	kũrĩa nĩ haha?
Magetwaa kocharia ele,	Magĩtua gũcaria eerĩ,
Wakahale kakethie ketina-	Wakahare gagĩthiĩ gĩtina-
ine kea mote kakiuga,	inĩ kĩa mũtĩ gakiuga,
"Ndokatataterwo ne kathakame."	"Ndũgaataatĩrwo nĩ gathaka-
	me."
Kakehaicha onarua kokinya	Gagĩhaica o narua gũkinya
iguru kakemeera,	igũrũ gakĩmĩĩra,
"Ne thenge yakwa oragire	"Nĩ thenge yakwa ũũragire
ndongeroma."	ndũngĩrũma."
Ngare ekiuga,	Ngarĩ ikiuga,
"Nale! Kahende."	"Naarĩ! Kahĩndĩ."
Ekeerwo, "Karokohenda!"	Ĩkĩĩrwo, "Karookũhĩnda!"
Ekiuga, "Nale! Kamotura."	Ĩkiuga, "Naarĩ! Kamũtura."
"Karokotura!" "Nale! Katha-	"Karoogũtura!" "Naarĩ! Ga-
thi." "Karokothatha!"	thaathi!" "Karoogũthaatha!"

"Nale! Kamotwe."
"Karokota." "Nale! Karabu."
"Karokobara!" "Nale! Kathori."
"Karokothora!"
"Nale! Kani."
"Karokona" "Nale! Kahori."
"Karokohora!"
Ngare ekerakara ekemwera,
"Okanyua mae koo?"
Wakahale kakiuga,
"Ee ndanyua ma kechero yakwa."
"Ee mazira?" "Ee ndanyua ma
kechero ya Baba."
Ngare ekiuga,
"Nookagora kathima-ine kalea kakwa katahowaga."

Egethie kwayo ekeogania ando ayo ekemera, "Ikariai izima shiothe na mothe mokanyita Wakahale motikanaleke atahe mae kana anyue."
Wakahale kakeyoherera maza-

"Naarĩ! Kamũtwe."
"Karoogũta." "Naarĩ! Kabaru."
"Karookũbara!" "Naarĩ! Gathũri."
"Karoogũthũra!"
"Naarĩ! Kani."
"Karookũna" "Naarĩ! kahũri."
"Karookũhũra!"
Ngarĩ ĩkĩraakara ĩkĩmwĩra,
"Ũkaanyua maaĩ kũũ?"
Wakahare gakiuga,
"Ĩĩ ndaanyua maa gĩcerũ yakwa."
"Ĩĩ maathira?" "Ĩĩ ndaanyua
maa gĩcerũ ya baaba."
Ngarĩ ĩkiuga
"No ũkaangora gathima-inĩ karĩa gakwa gatahũaga."

Igĩthiĩ kwayo ĩkĩũngania andũ aayo ĩkĩmeera, "Ikaria-i ithima ciothe na mũũthĩ mũkaanyiita Wakahare mũtikaanareke atahe maaĩ kana anyue."
Wakahare gakĩyoherera math-

rara,	aaraara,
kakethie kakitaha.	gagĩthiĩ gagĩtaha.
Ngare ekeoka ekeoria,	Ngarĩ ĩgĩũka ĩkĩũria,
"Nemwamwona?"	"Nĩ mwamuona?"
Ekerwo, "acha no kimazarara twona."	Ĩkĩĩrwo, "aaca no kĩmathaaraara twoona."
Kakerwo, "Mwamwona monyitei newe."	Gakĩĩrwo, "Mwamuona mũnyiite-i nĩwe."
Ngare egezie,	Ngarĩ ĩgĩthiĩ,
kakeoka renge kehakete mohu kaketaha na kakenyua,	gagĩũka rĩngĩ kĩhakĩĩte mũhu gagĩtaha na gakĩnyua,
ngare ekeoka ekiuga,	ngarĩ ĩgĩũka ĩkiuga,
"Noo wataha?"	"Nũũ wataha?"
Ekeroo "Ne kemohu."	Ĩkĩĩrwo "Nĩ kĩmũhu."
Ekiuga "Oka monyitei niwe."	Ĩkiuga "Ooka mũnyiite-i nĩwe."

Kakeyoherera njegeni,	Gakĩyoherera njeegeni,
kakeoka kotaha.	gagĩũka gũtaha.
Ngare ekiuga, "Noo wataha?"	Ngarĩ ĩkiuga "Nũũ wataha?"
Ekerwo "Ne kechegeni,"	Ĩkĩĩrwo "Nĩ gĩceegeni,"
ekerakara ekiuga,	ĩkĩraakara ĩkiuga,
"Oka monyitei newe."	"Ooka mũnyiite-i nĩwe."
Kakeoka renge keyohereire	Gagĩũka rĩngĩ keeyohereire
zabai kakitaha.	thabai gagĩtaha.

Ngare ikiuga "Noo wataha?"	Ngarī īkiuga "Nūū wataha?"
Ninge ekerwo, "Ne kazabai."	Ningī īkīīrwo, "Nī gīthabai."
Ekerakara akehiza hau.	Īkīraakara akīīhitha hau."

Kakioka kakenyitwo kakemeera,	Gagīūka gakīnyiitwo gakīmīīra,
"Tiga konjoraga nengokoleha."	"Tiga kūnjūraga nī ngūkūrīha."

Magezie nayo ohando ilima.	Magīthiī nayo o handū irima.
Kakemera "Tonya ilima."	Gakīmīīra "Toonya irima."
Kakezie kweta nogo ikeoka	Gagīthiī gwīta nūgū igīūka
nyinge ma,	nyingī ma,
kakechitongoria o na ilima,	gagīcitongoria o na irima,
ikeoragwo ne ngare nyinge	ikīūragwo nī ngarī nyingī
na imwe ikehonoka,	na imwe ikīhonoka,
iketora ichalagia Wakahale,	igītūūra icaragia Wakahare,
ikeya kokakona kakinyitwo	ikīya gūgakoona gakīnyiitwo
kakichiera "Tigai konjoraga	gagīciīra "Tiga-i kūnjūraga
nengomoreha."	nī ngūmūrīha."

Kakezie nachio o hando	Gagīthiī nacio o handū
haliragwo meogo ne airetu;	haariragwo mīūngū nī airīītu;
kakeina "Motana wa Wakahale	gakīina "Mūtaana wa Wakahare
ole nguo ikotombatomba na	ūrī nguo igūtūmbatūmba
irenge ikaringa mego	na iria ingī ikaringa meego

mware ndoria! Mware ndoria!	mwarĩ ndoria! Mwarĩ ndoria!
Motana wa Wakahale olenguo	Mũtaana wa Wakahare ũrĩ nguo
ikotombatomba na irige ika-	igũtũmbatũmba na iria ingĩ
riga mego mware ndoria!"	ikaringa meego mwarĩ ndoria!"
Airetu othe makeoka kwero-	Airĩĩtu oothe magĩũka kwĩ-
rera ruembo rwa Wakahale nogo	rorera ruĩmbo rwa Wakahare
ikegeza meogo yothe,	nũgũ ikĩgetha mĩũngũ yothe,
airetu magethie korora meo-	airĩĩtu magĩthiĩ kũrora
ngo ekogezwo ne nogo kake-	mĩũngũ ĩkũgethwo nĩ nũgũ
nyitwo Wakahale ne airetu	gakĩnyiitwo Wakahare nĩ
alea ene meongo ate neko ka-	airĩĩtu arĩa eene mĩũngũ
toma nogo igeze meogo,	atĩ nĩko gaatũma nũgũ igethe
	mĩũngũ,
kakemera "Tigai konjoraga	gakĩmĩĩra "Tiga-i kũnjũraga
negozie komoreha."	nĩ ngũthiĩ kũmũrĩha."

Makethie nako o hando	Magĩthiĩ nako o handũ
hariragwo metaa ne mothuri	haariragwo mĩtaa nĩ mũthuuri
na kahee kake,	na kahĩĩ gaake,
Wakahare kakeamba kothie	Wakahare gakĩamba gũthiĩ
kaiki kakemwera mothuri olea,	goiki gakĩmwĩra mũthuuri
	ũrĩa,
"Nderwo ne Baba othie o ndo-	"Ndeerwo nĩ baaba ũthiĩ o
goine eyo,	ndoogo-inĩ ĩyo,
neho ndamotiga akethenja	nĩho ndaamũtiga agĩthĩnja

kechero elea yake nene."
Na kotiare, nemathara,
kaketigwo karirage metaa,
mothuri akezie na kahee kake
Wakahale kakeeta airetu alea
ene meongo kakemaleha,

na metaa elea ya mothuri
olea kahenirie,
mothuri akeoka akerora metaa
egogezwo,
yothe egotuo;
na ne agire ithe wa Wakahale
ne gokorwo nemathara mako
akerakara ekekoraga.
Rokereka.

gĩceru ĩrĩa yake nene."
Na gũtiarĩ, nĩ mathaara,
gagĩtigwo karirage mĩtaa,
mũthuuri agĩthiĩ na kahĩĩ
gaake Wakahare gagĩĩta airĩĩtu
arĩa eene mĩũngũ gakĩmarĩha,
na mĩtaa ĩrĩa ya mũthuuri
ũrĩa kaheenirie,
mũthuuri agĩũka akĩrora mĩtaa
ĩkũgethwo,
yothe ĩgũtuo;
na nĩ aagire ithe wa Wakahare
nĩ gũkorwo nĩ mathaara
maako akĩraakara agĩkooraga.
Rũkĩrĩĩka.

Kikuyu Text: Number 5 part 1.

Mwangi: Wĩ mwega?

Kamau: Iĩ, ndĩ mwega.

M. Wĩtagwo atĩa?

K. Njĩtagwo Kamau

M. Uumĩĩte kũ?

K. Nyumĩĩte taũni ĩĩtagwo - mũciĩ wĩtagwo Ndagũrĩĩti, hakuhĩ na Nairobi - nĩguo mũciĩ mũnene wa Kenya.

M. Nawe nĩ ũikarĩĩte Nairobi kahinda kanene kana uumĩĩte Mũrang'a biũ, kana nĩ Kĩambu, kana nĩ mwena ũrĩkũ?

K. Niĩ nĩ ta kuuga ndaciarĩirwo o hakuhĩ na Nairobi, toondũ Ndagũrĩĩti no hakuhĩ na mairo ithaano kuuma Nairobi, na Nairobi nĩ njikarĩĩte mũno, toondũ baaba aarutaga wĩra Nairobi, na nĩ twagĩkoragwo tũgĩikara o nake.

M. Tuuge nĩ ũũĩ Nairobi mũno.

K. Iĩ, Nairobi gũtirĩ handũ itooĩ.

M. Ũũĩ Nairobi nginya ha?

K. Hĩ! Njũĩ mĩtaa yothe ya Nairobi, kũrĩa, nĩ ũkĩũĩ kũrĩa andũ anyiinyi mathiaga gwĩkenia, ta nightclubs, na thĩmĩna, na guothe.

M. Tuuge we wĩ mũkora wa Nairobi?

K. Aaca, ndikĩrĩ mũkora, toondũ Nairobi ĩgĩikaragwo nĩ andũ, ti nyamũ, na andũ oothe arĩa magĩikaraga Nairobi ti mĩkora.

Part 2

M. Maũndũ maa gũkũ Amerika, nĩ ũroona marĩ meega, kana maũndũ maa gũkũ na maa mũciĩ nĩ ũroona ta mahaanaine hiihi?

K. Maingĩ maao nĩ mahaanaine, no atĩ nĩ ũkĩũĩ makĩhũthagĩra Gĩthũngũ mũno, na ningĩ gũkũ gũkĩrĩ mĩago mĩingĩ ya mĩthemba mĩingĩ, ĩrĩa mũciĩ tũtaraamenyereete, na ningĩ gũtakĩrĩ.

M. Tuuge harĩ gĩtigithũkanĩa kĩnene kuuma maũndũ marĩa ũroona rĩu, na indo, o na marĩa ũreeka?

K. Kuo gũtirĩ na ũtiganu mũnene, no ũtiganu nĩ ũkĩũĩ andũ aa mũciĩ. Rĩu, ndagĩũka gũkũ nĩ ndoonire kũrĩ na ũtiganu haniini, toondũ andũ aa gũkũ ti ta aa gwitũ. Ũrĩa tũngĩkĩĩguithania nao narua, na ningĩ mĩtugo ya kĩmũciĩ ti ta ya gwitũ.

M. Na nĩ ũndũ wa mwario, ũrĩa maakwaria Gĩthũngũ, kana ndũkĩũĩ Gĩthũngũ nĩ kĩao.

Part 3

K. Rĩu wee ũgĩĩtagwo atĩa kwanja ngũmenye rĩĩtwa.

M. Nĩĩ njĩtagwo Mwangi, na gwitũ nĩ mwena wa Nyĩrĩ, no ndiikarĩĩte Nyĩrĩ mũno, no aciari aakwa moimĩĩte Nyĩrĩ, njikarĩĩte mũno mwena wa Rift Valley. No ndaathoomeire thukuru ya Nyĩrĩ High School mbere ya ngĩũka gũkũ.

K. Wahota kũnjĩĩra ũrĩa wahotire gũũka bũrũri ũyũ, kana nĩ thooguo wakũheire mbia, kana wokire gũkũ atĩa?

M. Gũkũ ndookire na ndege, kana ũguo ti kũiganu?

K. Ona ithuĩ tũtiookire na magũrũ, twokire na ndege-ĩ. Ndĩrooria ũrĩa wonire njĩra ya gũũka bũrũri ũyũ, toondũ gũtigĩũkagwo o ũguo andũ oothe no magĩũke mangĩkĩenda. Ndĩrooria mbeeca waheirwo nũũ, kana nũũ wakũheire ũteithio wa gũũka gũkũ, toondũ mũciĩ kwĩ cukuru nyingĩ ũngĩathoomeire.

M. Gũkũ tũtaakuuga ũhoro wa gĩthoomo, mũndũ nĩ eendaga gũthiĩ akeeyonera maũndũ maa na nja, ĩĩ, maa mabũrũri marĩa mangĩ marĩ na ũtiganu na harĩa mũndũ aikaraga. No niĩ ndakĩgĩa na mbahati ngĩandĩka thukuru ngĩũria makĩnjĩĩra nĩ maakũnjoya, ningĩ na makĩĩhe ũteithio mũnyiinyi wa gũũka gũthooma.

ngĩĩciiria no wega njũke nĩ geetha nyone na mĩikarĩre ĩngĩ mĩtiganu na ĩrĩa ndereetwo nayo.

Part 4

K. Rĩu wagĩũka gũkũ ũguo wokire na ndege-rĩ, wokire na ndege straight nginya gũkũ, kana wĩ bũrũri ũngĩ wagereire, ta England kana Germany, kana bũrũri o ũngĩ?

M. Ndooka ndahaicire ndege Nairobi, tũgĩcooka tũkĩrũũgama Uganda; Kuuma Uganda tũgĩthiĩ nginya Austria, mũciĩ ũrĩa mũnene wa Austria wĩtagwo Vienna. Tũgĩtinda mũthenya ũmwe, tũkĩraara; ningĩ kĩrooko gĩkĩ kĩngĩ tũkĩoya ndege tũkĩrũũgama in Belgium, Brussels. Kũu ningĩ tũgĩtinda mũthenya mũgima, ndarĩ na mũraata wakwa ũmwe wanyonangagia na ũũĩ Ulaya mũno. Akĩnyonangia ningĩ tũgĩcooka tũkiuma hau nginya New York.

K. Rĩu wagĩũka gũkũ-rĩ, waingĩra cukuru ĩrĩa wakĩoirwo-rĩ, nĩ wonire kũrĩ na ũtiganu kana nĩ warĩ na mĩhĩnga ĩngĩ warĩ nayo? Kũringana na gĩthoomo gĩa gũkũ ũrĩa gĩgĩthoomagwo, nĩ kĩarĩ na ũtiganu, kana no ta kĩrĩa wagĩthoomaga mũciĩ?

M. Gĩthoomo, ndũkĩũĩ gĩthoomo no gĩthoomo; no ũrĩa kũraathoomithanio kana mĩikarĩre ya arutwo arĩa angĩ tũmenyane nao, no hagaakĩgĩa na mũhĩnga haniini.

K. Rĩu kũringana na ũguo wooka cukuru ĩyo, kũrĩ andũ airũ.

M. Ndooka cukuru ĩyo gũtiarĩ na andũ airũ aingĩ mũno. No ndooka, angĩ nĩ maacookire angĩ magĩĩtĩkĩrwo thukuru. Rĩu tũrĩ andũ ta mĩrongo ĩtaano, aanake ta atandatũ ũguo kuuma Africa na andũ airũ aa gũkũ America ta mĩrongo ĩna ũguo.

K. Rĩu andũ aya airũ aa gũkũ-rĩ, nĩ maakwamũkĩire ta wĩ mũirũ tao, kana nĩ maageragia gũgũcagũra ta wĩ mũgeni kũrĩ oo, kana nĩ mũũkũiguithania ũrĩa mũngĩiguithania na andũ airũ aa mũciĩ?

M. Kũiguithania tiga nĩ handũ haa mĩario-rĩ, hatirĩ na ũũru, tiga rĩngĩ nĩmaakwaga kũigua ũrĩa ũroiga, kana wee ũkaaga kũigua ũrĩa maroiga, no mwakĩmenyanĩra nĩ maagũgũĩtĩkĩra bĩu. Mwaiguithania mĩario-inĩ, nĩ mũũkwaria nao na mũiguane. Hatirĩ na nguucanĩria nene mũno.

K. Nao athũngũ aya aa gũkũ, toondũ njiguaga nĩ marĩ ũkabira mũno-rĩ, nĩ kĩ gĩtũmaga na ningĩ magakorwo magĩcagũrana andũ, andũ airũ na andũ eerũ, na makĩaragia o kĩrũũrĩrĩ kĩmwe?

M. Ngĩĩciiria nĩũndũ wa mĩikarĩre, kana nĩũndũ wa ũrĩa bũrũri ũyũ wambĩrĩirwo, ta maũndũ maa gũtua andũ airũ ta ngombo, na nĩguo maakĩambĩrĩirie, toondũ maakĩreehirwo gũkũ marĩ ta ngombo. Rĩu ũhoro ta ũcio nĩ wa nginyanĩrio na andũ arĩa akũrũ. Ũhoro ũcio wakĩreehwo ũguo, o na rĩrĩa maagĩtigire gũtuĩka ngombo to magakĩonekaga ta andũ matakĩrĩ na bata mũno.

No ndiigwĩciiria rĩu nĩ gũtuire uguo, tiga hiihi nĩ mĩena ĩmwe na ĩmwe; ndiigwĩciiria kũrĩ na ũtiganu mũno ta wa gũcagũraga rũũrĩrĩ rũngĩ na rũngĩ. No macio nĩ maũndũ mataagaga o handũ hoothe ũguo.

K. Inyuĩ andũ airũ aa kuuma Africa-rĩ, nĩ mũtugagwo ta andũ aya airũ aa gũkũ, arĩa maakĩrĩ ngombo, na inyuĩ mũtiakĩrĩ ngombo, nĩ gũũka mũũkĩĩte gũceera ta ũrĩa ũngĩgĩthiĩ handũ gũceera wĩ mũgeni, na ndũngĩgĩcagũranio, kana nĩ atĩa?

M. Kũndũ o guothe kũrĩa ũngĩthiĩ ũrĩĩkoraga mũndũ ũgũgwĩtĩkĩra agagũtua ta mũgeni wake, kana ta mũraata, na ũngĩ ndaagũgwĩtĩkĩra. Na nĩ kũndũ guothe mabũrũri-inĩ, nĩ ũrĩkoraga mũraata na ũgakora thũ. Kwoguo ndiigwĩciiria harĩ gĩtigithũkania kĩnene mũno.

Part 5

K. Rĩu toondũ nĩ ũgĩikarĩĩte gũkũ kahinda kau goothe-rĩ, na nĩ ũkĩũĩ mĩtugo ya gũkũ ta kũnyua njoohi na thigara, ti ũndũ mũgeni mũno ta mũciĩ, njoohi nĩ ũnyuaga kana ũikaraga o ta ũrĩa waikaraga mũciĩ? Nĩ ũkĩũĩ mũciĩ mũrutwo kunyua njoohi nĩ ũhoro mũnene mũno kũrĩ aarimũ na kũrĩ aciari.

M. Toguo ũguo, maũndũ nĩ matiganu. Mĩikarĩre ya gũkũ ũrĩa nyoneete, mũndũ arĩ gũkinyia mĩaka ikũmi na ĩnaana nĩ mũndũ mũgima, eeke ũrĩa akwenda. Kwoguo mũndũ eeciiria gũthiĩ kũnyua njoohi, no anyue. O ũrĩa angĩenda gwĩka ndarĩ mũndũ ũkũmũgiria, aciari aake nĩ mamũtuĩĩte mũndũ mũgima.

K. Nĩwe ndĩraakũũria, toondũ we ndũkĩrĩ wa gũkũ, wĩ mũgeni-rĩ. Nĩ ũnyuaga njoohi, kana nĩ atĩa?

M. Ndingiuga nĩ nyuaga njoohi, no ndũkĩũĩ ndĩngĩitwo ndĩ ho.

K. Kwoguo nĩ ũmĩnyuaga.

M. Nĩ nyuaga haniini.

K. Rĩu warĩĩkia cukuru, nĩ kũinũka ũkainũka, kana ũgwĩciiria gũikara gũkũ? Toondũ nĩ ũkĩũĩ kũrĩ andũ mookaga gũkũ kuuma mabũrũri maa Africa moona mĩikarĩre ya gũkũ, na raha ya gũkũ, mageeciiria kũrega gũcooka mũciĩ, magatũũra gũkũ kabitha, makahikia airĩĩtu aa gũkũ na makooya mĩtugo yothe ya gũkũ.

M. Kuo ũngĩenda gũikara no ũikare, no niĩ ndireeciiria gũikara. Kũrĩ andũ meekaga ũguo, no niĩ ndireeciiria gũikara, toondũ hiihi ndĩ na maũndũ maakwa mwene ndĩreenda gũthiĩ gwĩka mũciĩ, ningĩ gũteithia aciari aakwa, nĩ geetha makĩone ciao, na gwĩka maũndũ marĩa mangĩ maa ũcenji.

K. Rĩu, toondũ o na acio maikara gũkũ, mee na aciari aao mũciĩ o ta we-rĩ, na no meende kũinũka makamateithie-rĩ, ũgwĩciiria gĩtũmi kĩrĩa kĩnene gĩtũmaga maikare gũkũ nĩ kĩ, kana gĩtũmi kĩa maregere gũkũ kabitha?

M. Hiihi ndiũĩ wega, no ndũkĩũĩ andũ aingĩ matihaanaine meeciiria. Angĩ hiihi nĩ raha, kana gĩkeno kĩrĩa maagũkĩona gũkũ; mũndũ agaakĩona ndakĩrĩ na ũtũũro ũngĩ mwega angĩthiĩ gũtũũra mũciĩ, ta ũrĩa araikara gũkũ, rĩu agaakĩona no wega eeke ũrĩa ekwenda. Agaakĩona akorwo nĩ mũhiki oona gũkũ, aahikania, akoona no agĩtũũre gũkũ. No ngwĩciiria hatirĩ bata wa gũikara gũkũ, toondũ kwanja mũciĩ kũrĩ na maũndũ maingĩ mũno maa gwĩka, kana akorwo ũrĩ na gĩthoomo, no ũteithie andũ aa bũrũri, nĩ geetha bũrũri ũgĩthiĩ na mbere ta mabũrũri marĩa mangĩ mathiĩĩte na mbere. Na andũ arĩa maagũkĩruta mawĩra maya, githĩ ti andũ arĩa maraagĩthooma, na mũndũ aakĩoya gĩthoomo gĩake, githĩ ti kaba agĩcooke mũciĩ agateithie andũ aao.

K. Ũguo nĩ wega gũgĩcooka mũciĩ-ĩ, no ningĩ ũhoro wa arĩa mookaga gũkũ makagũra airĩĩtu aa gũkũ athũngũ, makamatwara mũciĩ ta marĩ atumiia aao-rĩ, ũguo ũkuuga atĩa ũhoro wao? Toondũ andũ aa mũciĩ moonaga-rĩ nĩ ũhoro mũnene mũno matwarĩirwo mũndũ mwerũ.

M. Ningĩ mũirĩĩtu no mũirĩĩtu, mũrĩ kwendana kaĩ hakĩrĩ ũũru; mũirĩĩtu no mũirĩĩtu, mũrĩ kwendana nĩ ũguo, no mũhikanie; akorwo ndũũkwenda kũmũhikia......

K. Kwoguo mũirĩĩtu no mũirĩĩtu, no ndũkĩũĩ wamũtwara mũciĩ matiiguithania na aciari, toondũ matikĩaragia kĩrũũrĩrĩ kĩmwe, na ningĩ mĩtugo matirĩĩkorwo makĩiguithania.

M. Angĩkorwo nĩ akwendeete ũguo nĩ mwahikania, nĩ wĩra wa aciari aaku. Hiihi mangĩmwenda moone nĩ mũndũ mwega mũngĩikarania nake, eerute rũũrĩrĩ rũrĩa maaragia, nĩ geetha magaakĩiguithania, nĩ geetha agĩtuĩke mũtumiia waku ũkĩrĩ mũiganu na geetha agĩtugage aciari aaku wega. No mũhaka akĩĩrute rũũrĩrĩ rũrĩa ũkĩaragia na aciari aaku maaragia. Akorwo wee nĩ mũũkũiguithania na Gĩthũngũ, ndiigwĩciiria..... No ningĩ aciari aaku ũngĩkorwo nĩ ũraameeka ũrĩa maakwenda na ũkamahe kĩrĩa maakwenda, ndiigwĩciiria harĩ ũũru toondũ mũtumiia waku ndarĩĩkoragwo ta moonaine mũno, angĩkorwo agĩikara nao, ningĩ we mũũgũthiĩ gũikara na mũtumiia waku, mũtumiia waku ndaagũthiĩ gũikarania na aciari aaku.

Part 6

K. Rĩu toondũ ũthoomagĩra Iowa-rĩ, gũkũ Madison ũũkĩĩte gwĩka atĩa? Nĩ wĩra wĩ naguo? Kana no gũikara tu, kana ũraakorwo ũgĩĩka atĩa?

M. Gũkũ njũkĩĩte o kahinda gaka gaa summer, gũũka kũruta wĩra na professor ũngĩ tũikaraga nake, kũrutithanagia wĩra nake. Agakĩnjĩtĩra wĩra ndĩmũteithangie nake agakĩĩhe tũbeeca tũniini twa gwĩteithia, toondũ ũguo noguo ũngĩgĩtũma ngorwo ndĩ gũkũ.

K. Kawĩra kaa mũthemba ũrĩkũ hiihi?

M. Nĩ kũmũteithĩrĩria gũthoomithia Gĩkũyũ, toondũ nĩ gĩthoomithanagio gũkũ.

K. Ugwĩciiria makoragwo makĩenda kwĩruta Gĩkũyũ nĩ ũndũ wa kĩ? Nĩguo bũrũri ũyũ mamenye Gĩkũyũ, kana nĩguo magaathiĩ Kenya gũikara kuo, kũrĩa Aagĩkũyũ makĩrĩ, kana ũgwĩciiria makoragwo magĩthooma gĩa kĩ?

M. Ndũkĩĩũĩ ta ũrĩa we weerutire Gĩthũngũ-rĩ, nĩ geetha ũngĩhota gũtũngana na mũndũ ũngĩ mũkaahota kwaria nake, rĩu nao meerutaga nĩ geetha ũngĩthiĩ ũtũnge Mũũgĩkũyũ ũkaahota kwaria nake, nĩ geetha mũkĩiguithanie. Ningĩ ta ũguo, kĩu nĩ gĩcunjĩ kĩmwe gĩa kwĩruta maũndũ maa mĩikarĩre ya andũ airũ aa kuuma Africa, ningĩ ũgĩgaakĩmenya mĩikarĩre na maũndũ macio mangĩ, no mũhaka ũkĩambe ũmenye rũũrĩrĩ rũrĩa makĩaragia.

K. Tuuge mareenda kwamba kũmenya kwaria Gĩkũyũ, macooke ..... kana nĩ meerute mĩtugo ya Aagĩkũyũ na mĩikarĩre na maũndũ maa ũrĩa maikara maica mao.

M. Rĩrĩa ũreeruta mwario ningĩ no ũreeruta mĩikarĩre ya andũ o eene, arĩa maaragia mĩario ĩyo. Kwoguo ndiikuona harĩ na hinya, no ũndũ ũmwe na kwĩruta mĩikarĩre.

K. Nĩ wega mũno nĩ ũndũ wa gũgĩkũmenya, na ningĩ twagĩcemania tũkiumĩĩte bũrũri ũmwe, na ningĩ tũgakorwo tũgĩkĩiguithania. Nĩ ndoiga nĩ wega mũno.

M. Nĩ ũkwenda kũnyua mũkebe wa njoohi?

K. Mũkebe wa njoohi no ndĩkĩnyue, toondũ nĩ ũkĩũĩ mũndũ egũkĩaria nĩ eendaga gũgĩcookia mata, Gĩkũyũ nĩ kĩoigire. Rĩu tũthiĩ ũguo.

Kikuyu Text: Number 6

Irio Ciitũ

Aagĩkũyũ kuuma o rĩrĩa maakumirie mũgũnda, irio itirĩ ciahwa makũmbĩ-inĩ maao. Makũmbĩ maikagio irio iria nyũmũ, na mũno ta mbembe, mbooco, mũhĩa, njũgũ, thoroko, na ingĩ nyingĩ. Iria ingĩ irĩĩragĩrwo mũgũnda, toondũ itingĩigĩka kahinda karaaya, nĩ ithũũkaga o na ihenya. Ici nĩ indo ta, marigũ, mĩanga, ngwacĩ, waru na ingĩ nyingĩ. Ciaaga gũthũũka, indo ta waru na itũngũrũ ciaikara nyũmba kana ikũmbĩ, nĩ imeraga Indo cia thakame itũheaga nyama, ngũkũ igatũhe matumbĩ na ng'ombe igatũhe iria. Iria rĩa mbũri o narĩo nĩ rĩhũthagĩrwo. Mĩrugĩre ya irio nayo ĩringanaga na ũkũrũ wa mũndũ. Ngenge ciahĩĩhagĩrio marigũ igacooka igatanukĩrwo. Iria rĩa ng'ombe o narĩo nĩ rĩkimagĩra mwana marigũ kana waru. Matumbĩ na mboga nĩ iheagwo no ti mũno. Aanake na airĩĩtu kaka andũ eethĩ, toondũ wa hinya wao wa magego marĩaga mbembe na mbooco irugĩĩtwo hamwe (gĩtheri), kaingĩ no gũtherũkio igeekĩrwo cumbĩ. Maguta marĩa marutagwo iria-inĩ rĩahũũrwo, nĩ mahũthagĩrwo gũkaranga gĩtheri. Andũ eethĩ noo mahotaga gũkaria mĩanga mĩĩthĩ kana ngwaci njĩthĩ, o hamwe na kũrĩa igwa. Tũhĩĩ na tũirĩĩtu tũniini, tũriaga mĩtukanio ya irio cia ngenge na andũ eethĩ na nĩo mahotanaga na ndũũma o hamwe na matunda, hiihi nĩ toondũ nĩo eendi kũhaica mĩtĩ mateekũigua thoni. Andũ arĩa akũrũ haniini, nĩo kaingĩ marĩaga irio cia gũkimwo. Gĩtheri gĩkimagwo na marigũ, waru na mboga kana nyeni cia mĩthemba mĩingĩ. Arĩa akũrũ biũ makimagĩrwo njũgũ theri kana mbooco theri (kĩmitũ), na nĩo mahotanaga na irio ta marenge. Irio cia andũ oothe nĩ ta nyama na thubu wacio. Mani, higo na mĩtura irĩagwo nĩ arĩa matarĩ na hinya wa magego.Ciana nocio irutaga na nyondo, na nĩkĩo mũciairĩ aheagwo thubu gũkĩra andũ arĩa angĩ. Andũ eethĩ nĩo mathũgũnaga mahĩndĩ, na akũrũ o na gũtuĩka matirĩ hinya wa magego, tũhiũ nĩ tũmateithagia kũrĩa o nyama ĩrĩa meenda, kaingĩ nĩo mathĩnjaga. Atumiia nĩo maheagwo nyama iria njega nĩ geetha marugĩre andũ ao mũciĩ. No mũtumiia ndaroraga nyama kana nĩ hĩu ii riiko! No eetire mũndũ mũrũme arore arĩwe. Ugwĩciiria nĩkĩ gĩtũmi? Maruga-inĩ nĩ kũrĩ irio cia mĩthemba mĩingĩ, hakuhĩ cia mũthemba yothe nĩ geetha kuuma mwana nginya mũndũ mũgima mahota kũrĩa. No ũhiki-inĩ kũrugagwo njũgũ handũ ha mbooco! Mbooco itirugagĩrwo ũthoni nĩ geetha matigaathurie maigue thoni! Ucũrũ wa gũkiio kuuma kwĩ mũhĩa, mwere kana mbembe, ũnyuagwo nĩ andũ oothe, arĩa akũrũ manyuaga ũcũrũ mũgagatu gũkĩra andũ arĩa angĩ, na matinyuaga iria rĩĩthĩ matikaaharwo, no manyuire iria rĩgagatu na ngima. Ngenge na andũ arĩa angĩ tiga andũ akũrũ, manyuaga ũcũrũ wa iria. Irĩma-inĩ kana weeta andũ mooke icimba, kana ithinga, mũndũ arugaga gĩtheri, ũcũrũ, njoohi ya mũraatina na marigũ meeru. Andũ matiendeete maaĩ mũno ta ũcũrũ, caai kana njoohi. Ungĩceera kwa mũndũ no mũhaka akũhe irio! Na warega ndũngiuma ũguo, no mũhaka ũnyue maaĩ.

Kikuyu Text: Number 7

Irio iria tũrĩaga

O rũũciinĩ no mũthere, o hwaĩ-inĩ no mũthere, nĩ nogeetio nĩ gũtinda ngĩkaburia kagoto gata!

Gĩkũyũ gĩtĩrĩ irio cĩa mũthemba mĩingĩ mũno, na irio iria nyingĩ ithuĩ andũ aa Gĩkũyũ tũrĩaga nĩ iria tuonaga andũ aa mĩhĩrĩga ĩngĩ makĩrĩa. Gĩkũyũ gĩatũire kĩrĩaga mbembe, o na matingeeciiririe gũthia maruge ngima na maathĩa mathĩaga nuthu makarĩa njenga. Irio iria irĩagwo kaingĩ mũno nĩ Gĩkũyũ nĩ gĩtheri kĩrũũgarũũgĩĩtio na cumbĩ, na rĩrĩa kwĩ na ndĩa-rĩ, gĩtheri gĩgakimwo na maigũ na nyeni gĩgeetwo 'irio'.

Ti atĩ gũtirĩ irio cia mĩthemba mĩingĩ bũrũri-inĩ wa Gĩkũyũ, no kaingĩ irio ciothe nĩ gũtherũkio itherũkagio na nyũngũ. Bũrũri wa Gĩkũyũ ũkũraga irio cia mĩthemba mĩingĩ, mĩanga, mbooco, mbembe,mwere, njũgũ, njahĩ, ikwa, marigũ, waru, nyeni cia mĩthemba mĩingĩ na mboga, ona matunda na mĩthemba mĩingĩ mũno na ndare.

Irio ciĩ kuo bũrũri wa Gĩkũyũ, mũrugĩre nĩyo gũtarĩ. Matukũ maya kuuma twaambĩrĩria kũmenyana na ndũũrĩrĩ ingĩ, Gĩkũyũ nĩ tũkarangaga irio na tũkaruga irio cia mĩthemba ĩtoikaine mbere ĩyo. Ngima rĩu ona nĩ yendeetwo mũno nĩ Aagĩkũyũ kũrĩ gĩtheri, na twahooire ngima kuuma kũrĩ Meera na ndũũrĩrĩ ingĩ. Gĩkũyũ rĩu nĩ kĩrugaga marigũ meetagwo matooke tũbundithĩtio nĩ Uganda. Tene Aagĩkũyũ maatũmagĩra marigũ na gũkima irio tu kana makahĩĩhĩrio ciana, no matiarĩagwo marĩ matheri.

Rĩrĩa mũndũ angĩona irio cia mĩthemba mĩingĩ cia Aagĩkũyũ nĩ hĩndĩ ya kĩmandi kana ndĩa. Hĩndĩ ĩyo Aagĩkũyũ marĩaga nyama cia mbũri cia kũhĩĩhia na irio cia gũkimwo cia mĩthemba mĩingĩ, ta njahi cia gũkimwo na waru na marigũ meeru, njũgũ cia gũkimwo na waru, ngũnja - gũtũ, na ingĩ nyingĩ.

Aagĩkũyũ nĩ meendeete nyama cia mbũri mũno, na nĩ mooĩ mũno kũmĩgayania. O kĩĩga kĩa mbũri kĩrĩ ũrĩa ũrĩaga. Ngoima ĩrĩagwo nĩ mũtumiia ũrĩa mũkũrũ wa mũciĩ; higo irĩagwo nĩ kairĩĩtu karĩa kaniini kaa mũciĩ; ngingo ĩrĩagwo nĩ ihĩĩ, gĩthũri kĩrĩagwo nĩ athuuri, o ũguo o ũguo nginya mbũri yothe ĩkagayanio. Athuuri nĩo marĩaga nyama iria njega, na atumiia na tũirĩĩtu marĩaga oro tũnyama tũniini. O na akorwo maũndũ maya maingĩ maa gĩtene nĩ maraathira, mbũri no ĩgayanagio na mũtugo wa Ũũgĩkũyũ mĩciĩ-inĩ mĩingĩ.

Kikuyu Text: Number 8

Nyũmba Ciitũ

Nyũmba kaingĩ ciakagwo na indo iria ii hakuhĩ. Tene nyũmba yaakagwo na mũthenya ũmwe, ĩgaakio mwaki na ĩgatũũrwo. No nyũmba ta ĩno; ona waigua, andũ meehaaragĩria o gatene, magatema mĩtĩ, nyeki na magakonga ndigi, ikaigwo. O ta mũtugo, andũ maacookaga mageetana mwako. Ta wĩgererie; uuge maarugagĩrwo kĩ? Aanake na airĩĩtu kaingĩ noo maathiaga angĩkorwo ũrĩa wĩtanĩĩte nĩ mwanake (airĩĩtu maaikaraga kwa aa maanyina), thingira ũgagĩakwo na ũgatũũrwo. Tũmawĩra tũrĩa twatigagio twarĩ tũniini, hiihi ta gũthinga rĩngĩ na rũrua rũtukanĩĩtio na mũhu, na kana hiihi gũtheria thoome, ũkĩhandagwo mahũa. Athuuri meetanĩĩte, gũtirĩ mũniini kana mũnene ũtaathiaga, nginya athuuri na atumiia, hamwe na ciana ciao, o hamwe na airĩĩtu na aanake. Wĩra ũgakĩũmbanĩrwo ũgathira. Nyũmba ciakagwo na ndaka, ĩkanyĩĩtĩrĩrwo nĩ mĩtĩ (ikĩngĩ, mĩamba na njoho, cioheetwo na ndigi). Maarathaga na mĩtĩ (mĩitĩrĩro) yothe ĩgacemanĩria gatagatĩ kaa nyũmba. Ungĩatoonyire nyũmba icio, gatagatĩ nĩ haarĩ na mũtĩ (gĩkĩngĩ kana gĩtugĩ) wakoragwo ũhaana ta ũnyiitĩrĩire nyũmba yothe. Harĩa gacũmbĩrĩ biũ hagacomorwo mũti ũkoima na nja. Ciagitagwo na nyeki ciooehereirwo njoho-inĩ cia mĩitĩrĩrĩo. Mĩrango yaaũ ya mbaũ kana mĩtĩ. Nyũmba cia aanake ciarĩ niini na cia tũnyũmba ta twĩrĩ thĩinĩ, gaa toro na gaa gũikaria ageni kana kũrĩĩra. Urĩrĩ waakagĩrĩrwo rũthingo-inĩ, na ũkeenjerwo thĩ. Nyũmba cia athuuri rĩmwe itingĩathirire na mũthenya ũmwe, toondũ, ciarĩ na tũnyũmba tũingaingĩ twa kũgayanio, ciiko, kanyũmba kaa aarĩ (karĩa gaakagĩrĩrũo kĩrĩrĩ), handũ ha mbũri, na hiihi gakũmbĩ, na nyũmba ya toro ya mũciari (mũtumiia). Nĩ yakĩrĩ nene, na nĩ kaingĩ ĩtangĩathirire na mũthenya ũmwe. Ciakagwo cii cia gĩthiũrũrĩ, na nĩ ciacookagĩrĩrio ithinga rĩa rũrua o kahora. Igakĩerũha na igaikaranga iteekũrĩĩo nĩ mũthwa. Rĩrĩa andũ moonire mũthwa nĩ ũmathĩĩnĩrie mũno, magĩĩciiria handũ haa mĩtĩ moombage maturubaarĩ na tĩĩri wĩ ho, wakaga maturubaarĩ moomũ mataatũkaga. Mabati namo makĩaya kwambĩrĩria kwendwo nĩũndũ wa gũtũũra, na nĩũndũ wa kũgitĩra maturubaarĩ, na ningĩ no maakĩrĩrwo itangi rĩa naaĩ andũ makanyuaga maaĩ maa mbura, (mee cama mũno). Ũũmũũthũ ũyũ, andũ aingĩ maakaga nyũmba cia mahiga, nawe ũgatũũra ũteegwaka matukũ maingĩ, hiihi nginya ũgaakua. Twĩ kware nyingĩ mũno na thimiti mũingĩ. Twĩ mĩtambo ĩtatũ mĩnene mũno ya thimiti. Andũ tene maakaga nyũmba itaarĩ cia gũtũũra matũkũ maingĩ, nĩũndũ gũtiarĩ na bũrũri wa mũndũ, andũ maakaga harĩa meenda na maaniinana na ho, hiihi ta gũkũria kĩrĩa meekwenda na kũrĩithia, magathiĩ hangĩ. No ũũmũũthĩ ũyũ no mũhaka "atĩ" ũkorwo na mũgũnda mũgae, ũguo ũngĩake nyũmba ya gũtũũra, nĩ wĩhonokagia wĩra ũtarĩ bata thuutha-inĩ! Kana ũgwĩciiria atĩa, andũ nĩ manogagio nĩ gũikara hamwe? Niĩ anga nĩ nogaga. Athuuri maarī na thingira wao mwanya na ūgaakīrīrwo gīcegū kīa ndūrūme! Maaregaga; hiihi gūikara na mbūri nīkī? Riiko rīao rīarī rīa kī ūgīīciiria? Maturubaarī ūūmūūthī ūyū, nī maakaga igūrū (kūgita), na handū haa mītī kūratha, andū maraathaga na mbaū, nīūndū wa ūnyoroku wacio. Andū rīu maikaraga nyūmba oothe, no niī ndī mwanake ndiendaga gūikara na maitū nyūmba īmwe, ī ingīkaamuumīrīra ee njaga? Kana we anyumīrīre ndī njaga? Ta wīciirie ingīgaakorwo ii thoni nyingī atīa? No ta wīgererie ndainūka njikaraga na ū? Nūū ūyū! Hm Hm. Njikaraga na nyina wa baaba ūrīa ngaaciara, itooī nī rī! Gīkī gīthoomo no kūriitia mūndū. Hm Hm.

Kikuyu Text Number 9

Maũndũ marĩa Tũirĩĩtu twa Gĩkũyũ Twĩkaga

Ciana no ciana. Maũndũ marĩa ciana cia Gĩkũyũ ciĩkaga no ta marĩa ciana cia thĩ iria ingĩ ciĩkaga. Ciana cia Gĩkũyũ nĩ ciendeete mũno gũthaaka. Ciana iria ireragĩrwo mataũni-inĩ nĩ igũragĩrwo mĩthaako ya kuuma na rũraaya, no ciana iria ikoragwo igĩikara icagi-inĩ itikoragwo na indo cia gũthaaka nacio cia kũgũrwo. Kaingĩ ciana ici cia gĩcagi nĩ gwĩthondekera ciĩthondekagĩra indo ciao cia gũthaaka nacio.

Mathaako maa ciana cia tũhĩĩ na maa ciana cia tũirĩĩtu matihaanaine na o ciana itumaga indo cia gũthaaka kũringana na mũthaako ĩrĩa mareenda gũthaaka.

Tũirĩĩtu twendeete gũthaaka mĩthaako ya kũringana na mawĩra marĩa marutagwo nĩ atumiia, ta kũruga, gũtuma maburana, na gũthaaka na ciana cia gwĩthondekera. Tũirĩĩtu tũthaakaga tũgwĩtua atumiia, tũkaruga irio cia ndooro na thaburia twĩthondekeire kuuma mabati-inĩ. Tũirĩĩtu twĩtumagĩra twana twa matangari na twana tũtũ tũgacooka tũgatumĩrwo nguo, na maburana, na njuĩrĩ cia nyeki, na tũgathakario biũ. Maburana matumagwo na mĩkuha ya mĩnyori na mauthi maa matigio makundĩkanĩrĩirio. Tũirĩĩtu twa Gĩkũyũ nĩ tũthaakaga mĩthaako ya mĩthemba mĩingĩ mũno, ĩmwe yũĩkaine thĩ yothe no ĩrĩa ĩngĩ ĩthaakagwo no Gĩkũyũ giika, ta ciũthi cia mahiga.

Tũirĩĩtu nĩ tũteithagĩrĩria maanyina maao mĩciĩ-inĩ kuuma tũrĩ twana tũniini. Twambagĩrĩria tũrĩ o tũniini kwĩruta gũthambia indo. Twanananeneha ũndũ tũngĩhota gũkuua mĩrigo tũkaambĩrĩria gũtaha maaĩ na ngeereni kana mbũũthũ na gũteithia aa maanyina kuuna ngũ. Tũirĩĩtu tũingĩ twa Gĩkũyũ tũgĩkinya mĩaka ikũmi nĩ tũkoragwo tũũĩ kũruga, na nĩ tũteithagia mũno na kũrora twana tũrĩa tũngĩ twao tũniini, tũirĩĩtu nĩ tũteithagia mũno na kũhũũra nguo, na nĩ tuo tũtũmagwo gũtwara ũhoro kana kũgũra indo nduka-inĩ, kana o na rĩngĩ tũgathiĩ kũmaatha irio cia kũrĩo nĩ mũciĩ wao.

Tene rĩrĩa gũtaarĩ gĩthoomo tũirĩĩtu nĩ twateithagia mũno mũciĩ-inĩ no matukũ maya nĩũndũ wa gũthiĩ cukuru, tũirĩĩtu tũtingĩhota gũthooma na tũrute mawĩra maingĩ mũciĩ na kwoguo matukũ maya tũirĩĩtu tũtirutaga mawĩra maingĩ mũno mũciĩ na ũrĩa twarutaga tene.

Kikuyu Text: Number 10

Wĩra wa Ndũire wa Aagĩkũyũ.

Kuuma tene, mũũgĩkũyũ oombirwo ee mũruti wĩra mũno na kĩo, na nginya ũũmũũthũ ũyũ, ũndũ ũyũ nĩ ta wa ndũire.

Mĩikarĩre ya andũ nĩ yo yugaga kaingĩ mawĩra maa kũrutwo, no o na gũtuĩka, nĩ harĩ wĩra ũmwe mũũgĩkũyũ atarĩ ariganĩrwo nĩguo, ũrĩmi. Mũgũnda wĩ baka mũno kũrĩ mũũgĩkũyũ o wothe harĩa aarũma.

Ũũmũũthĩ ũyũ o na arĩa maikaraga taũni, matarĩ na mũgũnda maiguaga marĩ o na thiirĩ, hiihi nĩ toondũ nĩ meetĩkĩĩtie mũndũ no mũhaka agathikagwo kwao mũgũnda aakua, kana atĩ ũtarĩ na mũgũnda ndũri kwanyu!, no o na gũtuĩka, nĩ makumĩĩtie ũrĩmi mũno, ũrĩmi mwega.

Tene andũ nĩ maahandaga irio cia mĩthemba mĩingĩ ta mbembe, mbooco, njũgũ, njahĩ, thoroko, mũhĩa, ũgĩmbĩ, mwere, ikwa, ngwacĩ, waru, ndũũma, mĩanga, igwa na ingĩ nyingĩ. Nĩ mooĩ imera wega mũno ũũ atĩ nĩ mooĩ irio iria ciagĩrĩire o kĩmera.

Kĩmera kĩa njahĩ kĩĩ mbura nyingĩ mũno, na toondũ wa ũguo irio iria ciendeete maaĩ maingĩ cihandagwo hĩndĩ-inĩ ya kĩmera gĩkĩ. Arĩa mee mĩgũnda ya kĩanda-inĩ, matieetagĩrĩra kĩmera gĩkĩ atĩ nĩguo mahande indo ta ndũũma kana igwa, aaca, gũtirĩ hĩndĩ matangĩcihanda toondũ mĩgũnda ya kĩanda-inĩ ĩkoragwo ĩĩ mĩigũ hĩndĩ ciothe nĩũndũ wa njũĩ. Kĩmera kĩa mwere gĩtirĩ mbura nyingĩ, ũguo kĩhandagwo irio iria iteetīkagīra maaī maingī. Mbembe na mbooco na irio ingī niini, ihandagwo imera-inī ciothe.

Wīra wa mūgūnda nī wa andū oothe aa mūciī, o na gūtuīka nī ūgayanagio kūringana na hinya wa andū. Aanake, ihīī iria nene na athuuri arīa matarī akūrū, kaingī wīra wao nī wa gūcimbūria mūgūnda werū na theeci, na rīmwe, na rīmwe, makeenja mītaro ya waru magīīkagīra thumu.

Atumiia na airīītu arīa anene nī macimbaga meenda. Hiū na macembe nī cio ihandaga na kūrīmīra irio. Atumiia arīa akūrū na tūirīītu tūrīa tūniini nī o matigagwo mūciī makīruga. Athuuri akūrū na tūhīī kaingī mathiaga kūrīithia indo cia thakame. Magetha maakinya andū oothe nī makenaga mūno nī wīra wao ūrīa maanaruta, ūguo gūtirī ūtigagwo mūciī, o tiga mūrugi, hīndī ya magetha.

Ūūmūūthī o na arīa maikaraga taūni maainūkia andū aao gīcagi, ta hīndī ya rūūtha, marutaga wīra na mūtaratara ūkuhīrīirie ūyū. Arīa meeigua nī magūraga tūraagita kana magakombora, nī geetha mahūthie icimba. Tūraagita nī tūrimi mūno o na gūtuīka ūngītūrīmithia ūūru nī tūthūūkagia mūgūnda.

Ūūmūūthī toondū wa ithaka kūgayanio, irio ta matunda na mahuti marīa makūraga oro ūguo gīthaka-inī, rīu ihandagwo wega mūgūnda na mūtabarīre mwega toondū o na mbia nī ciendagio. Na nīūndū wa indo ta kahūa, macani, mahūa, mainabu - na mītī ya maguta, kwendio mbia ūūmūūthī, arīa mee mīgūnda mĩnene nĩ mahandĩĩte hiihi kĩndũ kĩmwe kana igĩrĩ cia indo ici na magaciirigĩra wega na thĩrĩngĩ.

Mũũgĩkũyũ nĩ ageragia maũndũ maingĩ mũno na mũgũnda wake, o nginya oone harĩa uumithio wĩingĩhĩire. O na kamũgũnda kaanyiiha, no mũhaka agerie oone ndaanaitanga mbia na kũgũra kĩndũ angĩhandire kamũgũnda-inĩ kau. No mũno makĩria no mũhaka tũririkane, mũũgĩkũyũ na mũgũnda nĩ kĩndũ kĩmwe.

Kikuyu Text: Number 11

Ngũinũka Atĩa?

Gwitũ nĩ Mũrang'a, no kaingĩ njikaraga Gĩcuka. Maita maingĩ rĩrĩa kũrĩ na thigũkũũ nĩ nyendaga kũinũka gwitũ mũciĩ kuona aciari aakwa. Ta andũ aingĩ mũno Kenya, ndirĩ ngaari yakwa, thiaga na ngaari cia gũkombora.

Gũtirĩ thĩĩna mũingĩ mũno gũthiĩ wĩra taũni toondũ Gĩcuka nĩ kũrĩ mbaathi cia mũthubaarĩ, matatũ, o na teegithi. Mbaathi ici na matatũ nĩcio cikuuaga aruti aingĩ aa wĩra gũthiĩ mawĩra-inĩ maao na gũcooka kũinũka. Kũrĩ andũ angĩ, kaingĩ andũ arũme mathiaga mawĩra na maithikiri na kibikibi. Mũnyaka nĩ arĩa marĩ ngaari ciao, toondũ matirĩ thĩĩna wa kũrooka gũteng'erera mbaathi na matatũ rũũciinĩ. Mbaathi nĩ ciiyũragwo mũno, no ningĩ toondũ rũgendo ti rũraaya, andũ nĩ mathiaga marũngiĩ.

Ngaari iria cia gũthiĩ ng'endo ndaaya kaingĩ nĩcio irĩ thĩĩna mũno toondũ mũndũ ndaathiĩ arũgamĩĩte. Mbaathi cia gũthiĩ Mambatha na Gĩthumo nĩ njega toondũ nĩ cia kambũni na ithiaga na mathaa. Hatirĩ mũhatĩkano wa kũingĩra toondũ tigiti ũrĩhagĩrwo wabici, na mbaathi yaiyũra nĩ ũguo. Andũ aya aa gũthiĩ Mambatha na Gĩthumo mee mũnyaka mũno toondũ o na no mathiĩ na ndege kana mũũgithi. Nĩ goro gũthiĩ na ndege kana mũũgithi no naruo rũgendo nĩ rwega na rũtirĩ mathĩĩna.

Ithuĩ andũ aa gũthiĩ mĩena ĩno ĩngĩ ya Kenya nĩ ithuĩ tuonaga ruo rwa ng'endo. Mbaathi cia gũthiĩ gwitũ Mũrang'a itirī mībango. Wahota gūtinda hau wetereire mbaathi īiyūrwo. Matatū nacio noguo. Kamūira mūhatīkane nūū ūkūingīra mbere, mūciī nī akūiire indo ciaku. Rīrīa ningī gūtarī na andū aingī aa gūthiī na kūu, ūgūtinda hau wetereire matatū īiyūrwo. Ningī rīrīa kūrī andū aingī aa gūthiī, mūgakindīrwo ngaari ta mbembe.

Kuumīra bara nī ūhoro ūngī. Kaingī mbaathi ici na matatū citwaragwo na ihenya mūno, na ti kaingī gūtukaga mūndū ataiguīīte mbaathi kana matatū nī yūragire andū! Ngaari ici ihanyūkaga ūguo nī geetha eene mahote gūthondeka mbeeca nyingī mūthenya ūmwe. No ngaari ici ititindaga igīthondekwo wega, rīngī magūrū nī mathiru, kana macuuma nī maregeru na ndereba ndaraamaka no gūtwara na ihenya inene.

Mūndū aakinya kūrīa araathiī nī gīkeno kīnene mūno.

Ndiūī kana ūūmūūthī nī ngūthiī Mūrang'a kana ngaathiī kiumia kīu kīngī - o na ndiigwiciria nī nguona ngaari ndī mūcerere mūno.

Kikuyu Text: Number 12

Matatū

Matatū nī rīītwa rīa ngaari iria ikuuaga andū. Nī niini gūkīra mbaathi, na nī cia bata mūno handū-inī haa 'kūguthūkia' andū na kūrīa meenda gūthiī. Nī nyingī mūno Kenya toondū gūtirī mūndū mūgirie kūgūra ngaari amītue matatū, na ningī ii baita mūno.

Tene Kenya nī kwarī na thīīna wa kuumagara ūthiī kūraaya na kwanyu mūciī, toondū mbaathi itiarī nyingī, hiihi no andū arīa itonga mūno mangīahotire kūgūra mbaathi toondū ii goro mūno. Iria ingī ciarī cia thirikaari īnyiitanīire na makambūni maa na nja. Mīīgithi nayo yageraga ītuīkanīirie o mataūni marīa manene. Ndege nacio ciarī cia gūthiī o mūrīmo, iria ingī ciarī cia borithi na mbūtū. Meri na tūtarū nīūndū wa kūgera o maaī-inī, ihūthagīrwo makīria gūthiī kuuma rūteere rūmwe rwa iria nginya rūteere rūrīa rūngī. Mombatha na Gīthumo nīkuo ikoragwo, toondū Mombatha nī kūrī iria rīa Ūhīndī na Gīthumo nī kūrī iria rīa Bikitooria. Iria rīa Turkana o narīo nī inene kūigana gūtwarīrwo tūtarū. Kenya kwī marūūī mangī manene mūno matwaragīrwo tūtarū. Nī ta meerī ūguo. Meri nene kaingī ihūthagīrwo na kūringia andū na mīrigo mūrīmo.

Mūūgīkūyū aabaara akīona nī araaheeneka, akīnoga nī gūthiī na magūrū, na mbaathi ciarī ndare, na iria ciarī ho, ciarī goro na mbia cia tigiti ciatongagia andū o aniini, na rīmwe andũ aya o na matiarĩ aa bũrũri wao. Ng'ombe na ng'unda ndiũĩ nĩkĩ, no Mũũgĩkũyũ ndarĩ aacikumia biũ ũndũ ingĩmũkuua kuuma haha gũthiĩ harĩa. 'Akĩnooka' mũno. Nĩ aakĩambĩrĩirie gwĩciiria mũno makĩria, akĩona ndaarĩ na njĩra ĩngĩ o tiga kwambĩrĩria mbiacara ya matatũ.

Rĩĩtwa rĩrĩ 'matatũ', rĩoimanire na ngaari ici kũrĩhia mang'ootore matatũ o harĩa ũkwenda gũthiĩ.

Matatũ ciaambĩrĩirie rĩrĩa Mũũgũkũyũ aarũaga na Mũthũngũ. Hĩndĩ ĩyo nĩ ciakĩrĩ na thĩĩna mũno, toondũ thirikaari yamenya ũguo, nĩ ciahũũrirwo marubuku. Igĩkĩambĩrĩria gũthaakia 'mbaka' ii 'mbĩa'. Thirikaari yacimenaga toondũ itiarĩhaga igooti na ningĩ nĩ ciathũũkagia mbiacara ya mbaathi ciao. Nĩũndũ wa andũ oothe kuona matatũ nĩ ciroonerwo, magĩkĩrĩrĩria gũthiĩ nacio o na handũ haa mbaathi, o na ningĩ nĩ ciarĩ raithi gũkĩra mbaathi.

Mũthuuri mũgaathe ti Kĩnyaata ee gĩturua-inĩ kĩa ũthamaki gĩa ũtongoria witũ, nĩ aaheire matatũ wĩyathi. Nĩũndũ wa ũiru, makambũni maa mbaathi magĩthiĩ kũrĩ we kũmũtwarĩra kĩheo, nĩ geetha angũkwo. Akĩoya kĩheo kĩao no agĩcooka akĩmeera ũũ; 'Endia-i mbaathi cianyu na inyuĩ, mũgũre matatũ!' Hĩndĩ ĩyo matatũ nĩ ciahunjĩĩte guothe bũrũri-inĩ, ũguo andũ oothe aa Kenya makĩmũhoera aikare matukũ matarĩ mũthia!

Andũ magĩkorokera matatũ mũno, ikĩingĩha mũno, nginya ikĩambĩrĩria kwĩagithia gĩtĩĩo na njĩra ya kũigagwo na njĩra itaagĩrĩire na ningĩ igacindanaga barabara-inĩ. Ũhoro ũyũ ndwanakenia thirikaari o na haniini toondũ andũ nĩ maakuaga mũno.

Ũũmũũthĩ ũyũ matatũ no nyingĩ, na cithiaga o na mbere kũingĩha, no nĩ njega rĩu, toondũ cii Watho mũrũrũ mũno! Ciaraga mũhari rĩu, nĩ geetha ĩrĩa ĩĩ mbere ĩkaamba kũiyura andũ, ĩrĩa ĩngĩ ĩtaanacooka ho, ii mũhari-inĩ, thigari nacio ikoragwo cii hau, kũrora ĩrĩa ĩtarĩ na marũa marĩa moothe meendekaga, na ningĩ kũrora ũtheru wacio, na iria thũũku. Ngaari cia gũthiĩ kũmwe, ciaraga mũhari ũmwe, na cia gũthiĩ na kũngĩ ikaara mũhari ũmwe. Nĩ ikuuaga andũ njĩra-inĩ.

Tũtege tũrĩa tũniini tũkuuaga andũ kũmatwara haha na hau o natuo ũwĩtagwo 'matatũ'! Nĩ ũgũgĩĩciiria, thogora wa matatũ ũtũire ũrĩ o mang'ootore matatũ?

Ũrĩa wareehire matatũ, aroogaathwo mũno, ndiũĩ nũũ, no aarĩ ho, na mahĩndĩ maake maabutha, magego maake ndigwĩciiria nĩ marĩ maabutha.

Kikuyu Text: Number 13

Ūhoro wa Gīthoomo

Mūthūngū aatūreheire maūndū maingī na ūhoro wa mbere ūrīa aareehire Kenya nī wa gīthoomo. Ciana cia tene ciathoomaga maūndū mangī maa kūmateithia hīndī īyo, na ciana cia rīu ithoomaga ūhoro wa gūciteithia mahinda-inī maya.

Ciana nyingī mūno nī cithiaga cukuru matukū maya, no ningī kūrī imwe itoonaga handū toondū thukuru itingīhota kuoya ciana ciothe. Thirikaari nī īraageria mūno gwaka thukuru nyingī nī geetha ciana ciothe cikoonaga handū haa gūthoomera.

Kaingī ciana ciambagīrīria kwīruta Gīthūngū na Gīthweri kuuma kīraathi kīa mbere. Igacooka ikarutwo kwandīka na mathabu. Mīaka mūgwanja yathira, ciana ici cia buraimarī nī igeragio kīgeranio kīnene na arīa maahītūka magathiī haī. Toondū thukuru cia haī nī nyiinyi gūkīra cia buraimarī, mūndū na mūthaka ahītūke wega mūno nī geetha ooywo haī. Kaingī arīa maagwīra buraimarī gīthoomo kīao gīthiragīra hau.

Arīa maahītūka na mooywo haī macookaga kūgerio ringī mīaka īna yathira. Arīa maahītūka kīgeranio gīkī mathiaga na mbere na gīthoomo gīa cekondarī. Arīa maagwīra haha mee mūnyaka haniini toondū no moone wīra ta wa karani ūguo, kana no mathiī cukuru ingī makeerute koothi ta cia gūtuma kana gūcaba. No o ūrīa andū maraathiī magīthoomaga, noguo andū arīa maagwīra cukuru haha maroona hinya kuona wīra kana kuoywo makoothi. Andū arīa aingī ino Kenya matigagīra gīthoomo haha na nī anyiinyi mūno mathiaga na mbere. O na arĩa mahĩtũkĩĩte nĩ maagaga thukuru cia gũthiĩ na mbere toondũ nĩ nyiinyi mũno.

Nao arĩa maathiĩ na mbere na cekondarĩ, macookaga ningĩ makagerio thuutha wa mĩaka ĩĩrĩ, na arĩa maahĩtũka magathiĩ yunibaacĩtĩ. Toondũ Kenya kũrĩ o yunibaacĩtĩ ĩmwe-rĩ, ti andũ aingĩ mahotaga kũingĩra kuo ona aakorwo nĩ mahĩtũkĩĩte. Arĩa maagwĩra haha nao mathiaga kũruta wĩra kana magathiĩ makoothiinĩ ma mĩthemba mĩingĩ. Arĩa maathiĩ yunibaacĩtĩ kaingĩ marĩĩkagia thuutha wa mĩaka ĩtatũ. Thirikaari ya Kenya rĩu nĩ ĩreenda gwaka yunibaacĩtĩ ĩngĩ no toondũ wa kũrũri kwaga mbeeca, ndĩrĩ ĩraambĩrĩrio.

Andũ aa Kenya nĩ maamenyire o tene atĩ thirikaari ndingĩhota kũmaakĩra thukuru cia kũigana na kaingĩ andũ aa itũũra nĩ moonganagia mbeeca makeeyakĩra thukuru cia buraimarĩ na cekondarĩ kũringana na uhoti wao. Thukuru ici ciĩtawgo 'harambee'. O na aakorwo thukuru ici ti njega ta thukuru cia thirikaari, nĩ iraathoomithia ciana nyingĩ mũno thĩinĩ wa bũrũri.

Kikuyu Text: Number 14

Mũtabaarĩre wa Gĩthoomo Giitũ Kenya

Tũteegũtara gĩthoomo kĩrĩa mwana athoomagĩra kwao mũciĩ, andũ aingĩ mahũthagĩra mĩaka ta ikũmi na ĩtaano kana makĩria cukuru, magĩthoomo gĩthoomo gĩtabaarĩre kĩa mĩthemba mĩingĩ.

Mwana aahingia mĩaka ĩtaano kana ĩtandatũ, athiaga naatharĩ kwĩruta gũikarania na andũ ee mũndũ. Matirĩ gĩthoomo kĩa 'bata' mathoomaga, o tiga gũthaaka, kũina, gũkoma mũthenya na hihi kũrutwo mĩtugo o hamwe na gũtema ndemwa cia gũtara kana kwandĩka nacio.

Mwana ee wa mĩaka ĩtandatũ kana mũgwanja na ee na marũa ma kuuga nĩ arĩĩkĩĩtie naatharĩ, athiaga cukuru ya mũthingi. Nĩ ya iraathi mũgwanja. Mwana aakinya kĩraathi kĩa mũgwanja eekaga kĩgeranio gĩa thirikaari. Ageragio na gĩthũngũ, mathabu, na mathoomo mangĩ ta mana matukanĩĩtio hamwe. Ciũria ciothe ciũranagio na gĩthũngũ.

Cekondarĩ nayo ĩthiagwo nĩ arĩa maahĩtũka cukuru ya mũthingi, ĩthoomagwo mĩaka ĩna. Thuutha wa mĩaka ĩna gũthira, meekaga kĩgeranio gĩa thirikaari. Kĩgeranio gĩkĩ gĩkoragwo na mathoomo ta manaana maa kũgeranio namo.

Haĩ nayo ĩthoomagwo nĩ arĩa maahĩtũka cekondarĩ. Ĩthoomagwo mĩaka ĩĩrĩ na andũ mathoomagĩra mathoomo maa mũthemba ũmwe, nĩ geetha maahĩtũka wega, magathiĩ yunibaathĩtĩ gũthoomera mawĩra kana gũtwarithia mathoomo maa haĩ na mbere. Yunibaathĩtĩ kũringana na kĩrĩa ũraathoomera, gũikaragwo mĩaka kuuma ĩtatũ kinya ĩtaano.

Kĩgeranio kĩa haĩ gĩkoragwo gĩĩ kĩritũ nĩ geetha ciana ndare ithiĩ yunibaathĩtĩ, toondũ hiihi nĩ niini na nĩ kaba ĩkĩoye ciana iria njũgĩ gũkĩra iria ingĩ.

Arĩa maarega gwĩka wega haĩ, kana meeka wega na maarega yunibaathĩtĩ, kaingĩ nĩ moonaga mawĩra kũringana na mathoomo marĩa mathoomeete, kana magathoomera mawĩra macukuru-inĩ maa mooko na maa ũigi wa kĩgĩĩna o hamwe na ũtongoria. Maahĩtũka maheagwo diburooma kana marũa maa kuuga nĩ ũthoomeire wĩra wa mũthemba mũno. Amwe nĩ mathoomagĩra warimũ marutanage cekondarĩ. Arĩa maarega gwĩka wega cekondarĩ, kana meeka wega na maarega haĩ, o nao mee mawĩra maingĩ mathoomagĩra. Mawĩra mamwe nĩ ta maya, mawĩra maa thibitaarĩ, mĩkaawa, mĩtambo, mĩgũnda, wabici ta ũkarani na ũigi wa kĩgĩĩna, warimũ wa cukuru cia mũthingi na mangĩ maingĩ.

Arĩa maarega gwĩka wega cukuru-inĩ cia mũthingi mathoomagĩra mawĩra maa mooko marĩa mahũthahũthũ na hiihi maakunũka tombo, thuutha-inĩ magathiĩ na mbere na gĩthoomo ta arĩa angĩ.

Cukuru cia mũthingi itirĩhagwo, no ũthiire cia mbia na kwenda. Macukuru maa mĩthemba yothe, nĩ kũrĩ maa thirikaari na maa andũ o eene na kana maa harambĩ. Makanitha o namo nĩ marĩ macukuru. Nĩ kũrĩ macukuru maa kũraarwo na matarĩ maa kũraarwo, maa airĩĩtu kana aanake oike (o tiga yunabaathĩtĩ), ũguo o mũndũ no kũrĩa angĩenda gũthoomera. Itumuumu na cionje na arĩa mataiguaga, o mũndũ nĩ arĩ mũthemba wa gĩthoomo - kĩrĩa maheagwo kũringana na ũrĩa ũhaana nĩ geetha magunĩke.

Kikuyu Text: Number 15

Nyamũ iria Tuonaga Gwitũ

Tene mĩgũnda ĩtaanagayanio nĩ kwarĩ nyamũ nyingĩ mũno bũrũri-inĩ wa Gĩkũyũ. Rĩu toondũ kũrĩa kwarĩ mĩtitũ nĩ kwarĩmirwo, nyamũ nyingĩ nĩ ciakuire na ti kaingĩ mũndũ akĩona nyamũ cia gĩthaka bũrũri-inĩ wa Gĩkũyũ.

Nyamũ ĩrĩa yeetigĩrĩĩtwo mũno nĩ andũ nĩ mbogo, na ciarĩ nyingĩ mũno bũrũri-inĩ wa Gĩkũyũ. Mĩrũũthi ti kaingĩ yoonekaga bũrũri-inĩ ũyũ. Hiti o nacio ciarĩ nyingĩ mũno na nĩ cieetigĩrĩĩtwo mũno nĩ atumiia toondũ nĩ ciaiyaga ciana. Mũtumiia aathiĩ kũrĩma aatiga mwana gĩtina-inĩ kĩa irigũ agakora nĩ aaiirwo nĩ hiti kana nĩ nũgũ. O na airĩĩtu nĩ meetigĩrĩĩte hiti mũno toondũ ciathekaga ta airĩĩtu, na mũirĩĩtu ageeciiria nĩ airĩĩtu arĩa angĩ, agĩthiĩ kũrora, akarĩo nĩ hiti.

Kwarĩ nyamũ ingĩ ta thwariga na thiya ciahĩtagwo nĩ aanake magacirĩa. O na mbũkũ ciarĩ kuo nyingĩ, na ihĩĩ nĩ ciendeete mũno kũhĩta mbũkũ cia kũhĩĩhia.

Nyamũ ici nene ta njogu na mũitĩrĩro ti kaingĩ cioonekaga bũrũri-inĩ wa Gĩkũyũ, kaingĩ mũndũ oonaga nyamũ iria itarĩ nene mũno. O na nyamũ cia thĩ ti nyingĩ toondũ gũtirĩ ũrugarĩ mũingĩ na kũrĩ heho nyingĩ mũno rũmwe.

No nyingĩ bũrũri wa Kenya ũrĩ nyamũ cia mĩthemba mĩingĩ mũno, nyingĩ ciacio itooĩkaine bũrũri wa Gĩkũyũ. Thirikaari ya Kenya nĩ ĩcũũthagĩrĩria ũhoro wa nyamũ ici na kĩyo kĩingĩ mũno. Na nĩ ĩrutĩĩte ithaka nyingĩ mũno kũrĩa nyamũ iraaragwo nĩ geetha itikoragwo nĩ andũ. Andũ aa mabũrũri maingĩ nĩ mookaga Kenya kwĩrorera ũthaka wa nyamũ ici ciitũ.

Matukũ maya ti kaingĩ mũndũ oone nyamũ ikĩũrũra oro ũguo tiga tũnyamũ tũtũ tũniini ta njeege, mbĩa, huko, wakahare na tũingĩ twa mĩthemba ĩno tũrĩa tũtarĩaga andũ. Nyamũ iria nene na njĩhu nĩ hingĩre kũraaya na mĩgũnda na andũ kũrĩa ingĩthũũkia mĩgũnda kana irĩe andũ.

Kikuyu Text: Number 16

Watinda Atĩa?

Mwana no nda, na njamba ti ikere! Ĩkere rĩreehagwo nĩ kũrĩa na kũrĩma, no ti kũrĩma na kũrĩa. Kũũ-kũũ riikũũĩ.

Handũ haa gũtinda ngĩakia mwaki na nduma rũũciinĩ, thiire mũgũnda gũtherera maitho kuo. Handũ haa theeci, toondũ nĩ hingo ya icimba, nĩũndũ wa matoorotooro nguuire icembe, no ndaarega gũcooka mũciĩ gũkũũrania, ndaaya kwambĩrĩria kũrĩmĩra mĩtĩ ya maguta na matunda, handũ haa gũcimba. Gwathera, o rĩrĩa mwĩrĩ ũgĩire na ũrugarĩ wa kũruta wĩra, ndaambĩrĩria kũigua ng'aragu, na toondũ ngũtigarĩĩtie itina ta ithaano cia mĩtĩ, ndeehihinyania. Nginya ndaarĩĩkia.

Mũtwe wakwa, ndaigĩrĩra icembe kĩande, ũkũhũũraga o kĩnya gĩa ũcũrũ. Ndaahiũha ndaakinya mũciĩ o rĩrĩa maitũ ekuumaga rũũĩ, no nĩ egũtigĩĩte aaruga ndubia. No nĩ ũkĩũĩ ndinyuaga ndubia. Maitũ kana cũũcũ maakia na maruga ũcũrũ, matiriganagĩrwo nĩ kĩnya gĩakwa. Ndaakĩnyua ũcũrũ wakwa na ndaarĩa ngwacĩ cia kũhĩĩhio, na meeru heirwo nĩ cũũcũ.

Aa Karanja nĩ moima na ithinga ũũmũũthĩ, nĩkuo ndaagĩtinda.

Ndaakinya gwaa Karanja ngorire andũ aniini, no twaikaranga, andũ maambĩrĩria gũũka na ũingĩ, nginya o na amwe njĩrĩga kuona tene mũno. O mũndũ aakinya ekũheagwo kĩihũri gĩa ũcũrũ mũkie wa mũhĩa, uuma mũgagatu mũno, ũndũ ingĩrũngũrĩirwo ndaanyua. Ũguo handũ haa ũcũrũ nyuire kabiarũ gaa turungi.

Tũthingire nyũmba hakuhĩ yothe, tũtaanaambĩrĩria kũigua kūhūūta, nginya ndeīra na ngoro atī ndīīambaga kwīgagūra, itanaambīrīria wīra. Airīītu meegūtahaga maaī, o mūndū na mūtūngi wake kana mbūūthū yake. Aanake nīo meegūthingaga, na ndaka īgūkiagwo nī airīītu na aanake. Andū maambīrīria gūikara thī guota riūa, kwamenyeka biū biū atī andū nī mahūūtire, ūguo andū maambīrīria gūthambio mooko marīe irio. Meekūrugīīte irio cia gūkimwo, na ūcūrū ūngī ūtarī mūgagatu wa mwere. Twakīrīa na twanyua. Airīītu nīo marīire kīmere. Reke andū makīigue ūgūūta! No wega nī atī tūūgūtigarīītie o haniini tūrīīkie. Ūguo o na twaruta wīra kahora, nī tūniinire. Ndīīrire na ngoro atī anga ningī ti wega kūrīa mūno ūtaanaruta wīra ndūgaathae, toondū nī nguonaga o biū atī tiga nī kīīrīgīrīro kīa njoohi, andū matingīrutire wīra rīngī.

Īī hiihi nīkīo njoohi īigagwo nginya wīra wambe ūthire?.... ngwīciiria. Reke andū makīnyue mūraatina! O na tiga ūthirire, andū matiikūrīītwo wega. Andū maarīīkia gūthiī, ndeeciiria nyinūke ngeethambe nī geetha hote kuumīra hwaī-inī. Mūciī ngorire Kamau, mūūrū wa maitū, agīatūra ngū, Wanjirū nake, mwarī wa maitū, agīkera nyeni, maitū na cūūcū nao makīūa njūgū, baaba ndoima kuo na guuka mee na kahīī gaitū karīa kaniini, moima o gīthaka-inī kūrīithia.

Ndaathera, ndaathiī gwīta Karanja tuumīre bara nake, ndaakora na hīndī nake ekwendaga gūūka kūnjīta, tūthiī ndaaci araiguīīte atī īī gwaa kahūūni. Reke ndīgīkwīre ndaaci-inī, ndirī ndoona mūinī mwega ta Gaceeri wa Wamaitha, hī! Egūthiūrũrũkaga nginya andũ oothe makagega, ndiũĩ nũũ ũmũrutĩĩte. Kana hiihi tũkiuge araamenyeire kũrĩa araikaraga, Thabathaba gwa taatawe.

Gwatukanga, twaambĩrĩria kũinũkia airĩĩtu o mũndũ kwao, angĩ no meekũgeragia kũmahĩta, no ndũkĩrĩ wona airĩĩtu oomia ngoro ta aa gũkũ kagumo-inĩ.

Rĩu nĩ ngwambĩrĩirie kũigua mũtwe ta ũkwenda kũndĩa, hiihi nĩũndũ wa kũnungĩrĩrwo nĩ iraikũ gwa Kahũũni nyũmba. Ndiinacoka kuona Karanja, hiihi nĩ egwatĩire, no niĩ thiire gwa taata, ndaakora ciana ii toro, no njogu na nduuta matiuma toro. Ndaarĩa mĩgate ya ngando na ngũkũ.

Mũciĩ tũũgũkinyaga ũtukũ gatagatĩ twĩ na njogu, ekũraara gwakwa thingira. Kiubuu yake atigĩire mũgeni ũkũmaceereire. Cukuru ĩkaambĩrĩria rũũciũ. Ũguo reke ngakome, no nĩ thũire 'home work' mũno, toondũ handũ haa ndaaci kana iceera, ndĩrĩtindagĩra gĩthoomo, no twatigaria haniini tũhinge cukuru. Ũgwĩciiria ũũmũũthĩ nĩ rĩ? Kaĩ wĩ mũrĩu?

Slide Series to Accompany *Gĩkũyũ nĩ Kĩoigire*

The teacher using our Kĩkuyu course will naturally wish to give the students maximum exposure to the culture of Central Kenya. We have attempted to facilitate this by the inclusion of relevant illustrations, texts focussing on various aspects of Kikuyu life today, and suggested readings, in English and Kikuyu, which are aimed at making the student aware of the history, traditional culture, and to some degrees ideology of the Kikuyu people.

While the teacher can, of course, bring in other background material, we have found it desirable, as well, to compile this set of structured slide presentations to strengthen the visual aspect. Each series of slides covers a different area of life, though there is some overlap to provide continuity. Each contains twenty slides, available through the African Studies Program of the University of Wisconsin - Madison, and an accompanying script (in Kikuyu). The slides in each series are numbered, and the script provides comment on each slide keyed to those numbers. The first fifteen are sequenced to provide a logical development, and the last five of each series are designed to recapitulate and may be used as a test if desired.

The scripts have two levels. It is understood that the teacher must decide at what point in the course to show the slides. The script should not, clearly, be too complex for the students in the early stages, nor too simple for students in the last third of the course. Thus we provide a short and simple (one or two sentence) comment on each, and also in most cases a short paragraph. For beginning students, use only the short version in narration. For the more advanced, use the whole text. This arrangement will allow the slides, if desired, to be used twice with the same students - with, of course, a considerable interval.

However it is done, be sure to engage the students in conversation during the showing. It may be helpful, as well, to build related topics into the classroom work before and after the showing. The various series should, also, probably be spaced a week or so apart at the least.

Slide Series I : Animals / Nyamũ

I - 1. Bũrũri wa Kenya wĩ nyamũ nyingĩ. Njogu nĩ nyamũ nene mũno.

[Nĩ nene gũkĩra nyamũ iria ingĩ ciothe cia gĩthaka. Ii matũ manene na mĩguongo ĩĩrĩ. Andũ nĩ meendaga gũciũraga meendie mĩguongo yacio. Njogu o na gũtuĩka ii hinya irĩaga nyeki kana mathangũ, itirĩaga nyama.]

I - 2. Nyamũ ingĩ nĩ niini o ta njagathi ĩno.

[Kwĩ mĩthemba mĩingĩ ya nyamũ niini ta njagathi, kĩĩmbu, mbĩa, na wakahare. Njagathi ĩno ĩtũũraga nyũmba-inĩ, na ĩthiaga ũtukũ, no-rĩrĩ, njagathi ingĩ nyingĩ ithiaga mũthenya, na ciikaraga mahiga-inĩ. Njagathi ciothe, o ta nyamũ cia thĩ na nguru, nĩ ciendeete guota riũa kana mwaki.]

I - 3. Kwĩ nyoni nyingĩ njega ta thũrũnjũ.

[Nyoni nyingĩ ii mathagu na njoya thaka ma, cia rangi mĩthemba mĩingĩ. Nĩ ciũmbũkaga na ciakaga itara ciacio mĩtĩ igũrũ. Mũtĩ ũyũ wĩ na mĩigua mĩingĩ mĩraaya.]

I - 4. No nyoni ingĩ nĩ njong'i mũno ta nderi.

[Nderi irĩaga ciimba cia nyamũ iria ikoragwo ciũragĩĩtwo nĩ nyamũ ta mĩrũũthi. Nyoni nene ta nderi ikoragwo ii njirũ kana njerũ. Itirĩ njoya njega ta cia iria niini.]

I - 5. Huuhu nĩ ciũmbũkaga ta nyoni, no nĩ nyamũ.

[Ciũmbũkaga ũtukũ ta ndundu. Ciumaga hwaĩ-inĩ ikaambĩrĩria kũũmbũka igĩcaria tũnyamũ ta rwagĩ na ciĩhuruuta irĩe. Gwakĩa igacooka ikeehitha, toondũ itiendaga ũtheri.]

I - 6. Nyaga ndĩũmbũkaga, no nĩ nyoni.

[Ĩĩ magũrũ maraihu na ngingo ndaaya, no mũtwe wayo nĩ mũniini. Nyaga ĩno nĩ ya njamba. Nĩ njirũ no ĩĩ mathagu meerũ. Andũ nĩ meendeete njoya cia nyaga mũno. Nyaga ya mũgoma ti njega ta njamba.]

I - 7. Nganga nĩ nyoni ii maara meega.

[Nĩ ihotaga kũũmbũka, no itiũmbũkaga mũno. Toondũ wa maara macio, nganga nĩ ihotaga kwĩhitha itikoonwo nĩ nyamũ iria ingĩenda gũcirĩa.]

I - 8. O na nginyaraca ĩĩ maara meega mũno.

[Nyamũ ta ĩno yendaga ĩtikoonwo, nĩ getha ĩhote kũnyiita nyamũ ingĩ ĩteekuonwo. Ĩĩ magego moogĩ, na ndwara ndaihu, toondũ nĩ ĩguĩmaga nyamũ o mũthenya.]

I - 9. Mũrũũthi ũhaana ta nginyaraca, no ndũrĩ maara.

[Mĩrũũthi mĩĩthĩ noyo ĩĩ maara. Mũrũũthi ũyũ wa njamba ũkomeete mũtĩ-inĩ. Nĩ ũrĩĩte ũkahũũna. O ta ũrĩa tũũĩ, mĩrũũthi na nginyaraca na ngarĩ nĩ ta mbaka, no ikaneneha.]

I - 10. Ndũiga ndĩrĩaga nyama, no ĩĩ maara ta maa nganga na nginyaraca.

[Kaingĩ ndũiga ĩĩtagwo mũitĩrĩro. Ĩĩ ngingo ndaaya mũno nĩguo ĩkahotaga kũrĩa mathangũ maa mĩthia-inĩ ya honge cia mĩtĩ, marĩa nyamũ ingĩ itakinyagĩra irĩe.]

I -11. Njagĩ ĩĩ mĩcoore, na ti maara.

[Mĩcoore ĩno nĩ mĩega mũno. Njagĩ ĩhaana ta mbarathi kana ndigiri, na o ta nyamũ icio ingĩ ĩrĩaga nyeki, na nĩ ĩhotaga gũteng'era na ihenya.]

I - 12. Thwara īī hīa.

[Werū-inī kwī ikundi nene nyingī cia nyamū ta ici. Handū haa kwīhitha nī gūteng'era iteng'eraga cioona nyamū njūru ta mūrūūthi, kana mūndū. Itītharīkagīra andū kana nyamū ingī. Irīaga nyeki tu.]

I - 13. Nyamū nyingī ii hīa rīmwe nī njūru mūno, ta mbogo.

[Mbogo nī iraakaraga narua, na o na gūtuīka irīaga nyeki, ti nyama, ciaraakara nī ihotaga kūūragana, toondū nī nene na ii hinya mūno.]

I - 14. O na huria nī nyamū njūru na īī hīa.

[No hīa ciayo ii igūrū rīa iniūrū rīayo. Toondū ndīonaga wega, nī wega kūgeria gūcooka mwena-inī narua ūhaice mūtī, woona huria īgīūka.]

I - 15. Nūgū itirī hīa, no o nacio nī itharīkagīra andū.

[Nūgū ihaana ta andū; ii mooko mee ciara ikirie kūhaana ciitū. Nī ciendaga kūrīa mīgūnda ya andū. Kwī mīthemba īngī ya nyamū ihaana ta andū, ta ngīma kana nguuyo. Ngīma na nguuyo nī ta itūūraga mītī igūrū, na nūgū ikoragwo thī kaingī.]

I - 16. Nyamū ici ciītagwo atīa? Ūroona nyamū ciigana? Iraarīa kī?

I - 17. Na icio nī cia mūthemba ūrīkū? Nī irīaga nyama? Ciothe ii na hīa? Nī ūciītigagīra waciona? Nīkī?

I - 18. Nyamū ici irīaga kī? Nī ciigana? Ii na maara? Nīkī? Nī thaka?

I - 19. Nyamũ ici nĩ kĩ iraarĩa? Ciĩtagwo atĩa? Ciarĩĩkia kũrĩa igwĩka atĩa? Warĩa nawe wĩkaga o ũguo?

I - 20. Ta rora ngingo ya nyamũ ĩno. Nyamũ ĩno ĩĩtagwo atĩa? Ĩreeka atĩa? Nĩ nyamũ nene kana nĩ niini ta njagathi?

Slide Series II : The Land / Bũrũri wa Kenya

II - 1. Kenya nĩ bũrũri mwega mũno wa kwĩrorerwo. Kwĩ njũũĩ na maaĩ maingĩ maa maria-inĩ.

[Ndururumo ĩno ũroona mbica-inĩ nĩ nene. Iĩ hakuhĩ na thĩka. Njũũĩ nyingĩ Gĩkũyũ-inĩ ciambagĩrĩria irĩma-inĩ igaikũrũka cierekeire irathĩro-inĩ.]

II - 2. Kwĩ na irĩma nyingĩ.

[Imwe ciacio nĩ niini, no kwĩ irĩma ingĩ nene mũno, ta Kĩrĩnyaga. Toondũ wa irĩma, Gĩkũyũ-inĩ gũtirĩ ũrugarĩ ta wa Mombatha.]

II - 3. Kwĩ mĩtitũ ĩĩ mĩtĩ mĩingĩ mĩraihu.

[Matukũ maya gũtirĩ mĩtitũ ta ũrĩa kwarĩ tene. Andũ matemaga mĩtĩ magaaka nyũmba, kana makarĩma mĩgũnda. O na mĩtĩ ĩrĩa yarĩ kuo mĩaka itarĩ mĩingĩ mĩthiru rĩrĩa mbica ĩno yahũũrirwo rĩu nĩ ĩtemeetwo. Rĩu handũ haa mũtitũ hee cukuru na mĩgũnda ya mbembe.]

II - 4. Mũno mũno ũtonga wa Kenya uumaga tĩĩri-inĩ wake mũtuune.

[Tene mũno irĩma nyingĩ Gĩkũyũ-inĩ, ta Kĩrĩnyaga, ciaikagia mwaki na igũrũ, na Gĩthũngũ ciĩtagwo "volcanoes". Irĩma icio ciakia tĩĩri wa na thĩ igũrũ, nĩ ciatũmire tĩĩri wa bũrũri witũ ũnore mũno.]

II - 5. Tĩĩri ũcio mũnoru wĩ mĩgũnda-inĩ ya kĩanda hakuhĩ na njũũĩ.

[Mũno mũno gwakagwo ng'ongo-inĩ, mĩgũnda ĩkarigia kĩanda-inĩ ĩkũraga cia mĩthemba hakuhĩ yothe, o tiga hiihi kahũa na macaani.]

II - 6. Kenya nĩ bũrũri mũnene. Ti thĩ ya werũ tu.

[Wĩ kĩrĩma igũrũ, tuuge ta Kĩrĩnyaga, ũikie maitho kũraaya, weeciiria atĩ bũrũri wothe nĩ mwaraganu ũtarĩ matũũra maingĩ, toondũ kĩrĩma gĩkĩ nĩ kĩraaya na igũrũ mũno. Werũ nĩguo waraganaga na ndũkũre indo nyingĩ.]

II - 7. Ti thĩ ya cianda tu.

[No ĩĩ cianda nyingĩ ii mĩtĩ na mĩgũnda mĩtheri.]

II - 8. Kwĩ irĩma na mĩtitũ na mahiga no icio ciothe ticio Kenya, toondũ guothe kwĩ mĩciĩ ya andũ.

II - 9. Wahota kuona matũũra, o na njĩra cierekeire matũũra mangĩ.

II -10. Kwĩ mĩgũnda ĩmeraga wega toondũ wa tĩĩri, na riũa, na mbura.

[Kenya kũrĩ andũ ta mirioni kenda kana ikũmi, na hakuhĩ mirioni igĩrĩ matũũraga Gĩkũyũ-inĩ. Mahandaga irio ta mbembe na mwere, na matunda ta marigũ na mĩtĩ ingĩ ta kahũa. Nĩ marĩithagia ng'ombe na mbũri o na ng'ondu.]

II -11. Andũ aingĩ matũũraga mĩciĩ ĩtarĩ hakuhĩ mũno na mĩciĩ ya andũ angĩ.

[O mũciĩ wĩ mũgũnda waguo. Andũ acio nĩ arĩmi, na o na harĩ ũguo, aingĩ aao nĩ mathiaga taũni kũruta mawĩra mangĩ, hiihi ta kwandĩkwo kĩganda-inĩ gĩa gũthondeka indo, toondũ o na gũtuĩka thĩ nĩ noru arĩmi matarĩ na ithaka nene kana nyingĩ matingĩhotaga kũgĩa mbia.]

II - 12. Andū angī nī maakaga nduka mburooti.

[Andū nī mookaga kuo kūgūra indo iria matangīhota gwīkūrīria kana gwīthondekera mūciī, ta nguo, na thaburia, na cukaari.]

II - 13. Mbica īno īraatuonia taūni ya Karaatina, itūūra rīmwe Gīkūyū-inī hakuhī na Kīrīnyaga.

[Ti itūūra inene ta Gīcuka na Mombatha, no rīī andū aiganu. Kwī nyūmba nene cia ngoroba, ta īyo ūroona na thuutha. Ta rora cukuru ya karaatina. O ta cukuru ingī cia Kenya, cukuru īno īī na nyūmba nyingī, ti nyūmba īmwe ta cukuru cia Amerika. O na no nginya uume nja ūthiī kīraathi-inī kīngī. Arutwo mathaakaga kīhaaro-inī.]

II - 14. Īno nī ceeceeni ya mbaathi na matatū Karaatina.

[Mbaathi na matatū nī ithiaga matūūra-inī maingī maa Gīkūyū-inī. Nī cia bata mūno toondū andū aingī nī meendaga gūthiī ng'endo. Andū mathiaga kwendia. Hiihi andū aingī mathiaga kūruta wīra kana gūthooma. Kaingī ceeceeni ikoragwo hakuhī na ndūūnyū, toondū wa ūguo eendia na eenderia makahota gūtūnganaga kwa ūhūthū. Kenya ngaari itwaragwo mwena wa ūmotho wa njīra, o ta ūrīa itwaragwo Rūraaya.]

II - 15. Ici nī nyūmba nene cia Gīcuka, mūciī mūnene wa Kenya.

[Athūngū aingī o na ūūmūūthī ūyū meetīkīītie atī thī cia Afrika itirī matūūra manene maa kīīrīu, na atī ii mītitū mītheri. One nyūmba ici. Ti cia ngoroba igīrī kana ithatū. Gīcuka nī itūūra rīī mīkaawa mīnene na irabu nene, na wabici nyingĩ. Icunjĩ imwe nĩ ngũrũ, toondũ itũũra rĩrĩ rĩaambĩrĩirio mwaka wa 1899, na ingĩ nĩ njerũ. Andũ aingĩ mũno nĩ mookaga Gĩcuka, ti Aagĩkũyũ oiki, no nĩ ũkoona Mĩĩru, Ikamba, Meera, Thweri, Ũhĩndĩ, Athũngũ, na angĩ aingĩ.]

II - 16. Nĩ kĩ ũroona mbica-inĩ ĩno?

II - 17. Iĩ ĩno-inĩ?

II - 18. Ta njĩĩra indo ikũmi iria ũroona mbica-inĩ ĩno!

II - 19. Na ingĩ ikũmi iria irooneka mbica-inĩ ĩno.

II - 20. Gũkũ nĩ Karaatina. Nĩ kĩ ũroona? Taũni ya Karaatina ĩhaana ta taũni cia kwanyu?

Slide Series III Economy / Ũtonga

III - 1. Ũtonga wa Kenya uumanaga na ũrĩithi na ũrĩmi. Aagĩkũyũ nĩ arĩmi mũno, na gũtirĩ ũtarĩ kagombe gaake kaa iria.

[No-rĩ arĩa maikaraga taũni na hiihi matirĩ mĩgũnda matukũ maya aingĩ aao matirĩ indo cia thakame.]

III - 2. O na ng'ondu mee cio.

[Ng'ondu ĩno na ng'ombe ĩrĩa mbica-inĩ ya mbere ti ta iria ciarĩithagio tene; ici nĩ cia gũciarithanio na ng'ondu kana ng'ombe cia mabũrũri mangĩ. Ng'ondu ĩno nĩ ya guoya wa gũthondeka mataama maa nguo, na ng'ombe ĩrĩa yumaga iria rĩingĩ mũno, no ĩhootagwo nĩ tũmĩrimũ tũniini tũtarĩ bata. Hiũ cia gũciarithania ciĩtagwo cia ngirendi.]

III - 3. Mbũri Ũugĩkũyũ-inĩ nĩ nyingĩ ta rũrũ nĩ rũ!

[Nĩ njega toondũ ti nene ta ng'ombe, ũguo itirĩ hinya gũtuĩra ta ng'ombe, na ningĩ nĩ ihotaga kũrĩa o hakuhĩ mĩthemba yothe ya nyeki na mathangũ. Iria rĩa mbũri nĩ imata wega mũno rĩa kũrugwo caai.]

III - 4. Gaka nĩ kahũa.

[Kahũa kaamenyeka no kanyuo caai, na atĩ caai wako nĩ ũrĩ ũrugarĩ mũno, Aagĩkũyũ nĩ maambĩrĩirie gũkahanda mũno, toondũ nĩ karĩ mbia njega mũno cia kĩgeni. Keendagĩrio andũ arĩa matũũraga mabũrũri maa heho. Bũrũri wa Aagĩkũyũ nĩ ũrĩ heho mũno rĩmwe, ũguo o nao nĩ makanyuaga kwaheha. Andũ aingĩ matithũire kahũa gaitũ, nĩ makeendeete.]

III - 5. Mbembe na mbooco ihandagwo hakuhĩ nĩ andũ oothe aa bũrũri wa Gĩkũyũ.

[No irio ta mũhĩa, mwere, mũkombi, njahĩ, thoroko, ndũũma, na ingĩ nyingĩ ihandagwo nĩ andũ amwe na amwe. Arĩmi aa Amerika meenyiitĩra ithaka nene nene cia ũhĩndĩ, mahandaga mbembe nyingĩ mũno o mũndũ. Ũũgĩkũyũ-inĩ andũ matirĩ ithaka nene ũũ, no nĩ mageragia mũno kũhanda mĩthemba mĩingĩ ya irio.]

III - 6. Irigũ rĩrĩ rĩĩ na mũkoro mũnene wa marigũ.

[Toondũ marigũ nĩ maritũ, hee gĩtugĩ gĩa kũnyiitĩrĩra irigũ rĩtikaagwe. Kenya kwĩ mĩthemba mĩingĩ ya marigũ na mee mũrĩo.]

III - 7. Arĩmi angĩ matwaraga irio ndũũnyũ na magũrũ kwendia.

III - 8. Andũ angĩ matwaraga ngaari ciao magĩthiĩ ndũũnyũ kana taũni.

[No andũ aingĩ matirĩ ngaari ciao, toondũ ngaari ii goro mũno, ũguo mahũthagĩra ngaari cia mũingĩ.]

III - 9. Andũ arĩa matarĩ ngaari no mathiĩ ceeceeni matwarwo nĩ mbaathi kana matatũ.

[Andũ acio mareeterera mbaathi ceeceeni-inĩ ya Karaatina. Meegũtwarwo na mĩrigo yao nginya Gĩcuka kana Nyĩrĩ.]

III - 10. Mĩrigo mĩritũ kaingĩ ĩtwaragwo na mĩkokoteeni ta ĩno.

[Andũ aa mbiacara nene nene mahũthagĩra roori ciao kana cia gũkombora. Mũingĩ o naguo no ũkombore roori.]

III - 11. Andũaya mookĩĩte ndũũnyũ kũgũra kana kwendia indo ciao.

[Eendia nĩ maarĩĩte indo thĩ nĩguo eenderio moone magũre. Wahota gũtara andũ acio?]

III - 12. Ndũũnyũ ĩno ĩĩ mburooti-inĩ gatagatĩ.

[Andũ aya nĩ mboga na matunda mareendia. Ũroona mĩthemba ĩrĩkũ ya irio?]

III - 13. Andũ aingĩ nĩ irio meendagĩa, no mũndũ ũyũ eendagia indo ta iraĩ na mariiko.

[Andũ angĩ mbica-inĩ ĩno mareendia ciondo na mĩgeka. Kaingĩ thogora wa indo ndũũnyũ nĩ mwega gũkĩra wa nduka-inĩ, na wahota kũgũra kĩndũ o gĩothe ũngĩenda ndũũnyũ.]

III - 14. Ndũngĩhota kũgũra kaana gaka!

[Atumiia mooka ndũũnyũ kwendia kana kũgũra no nginya mooke na ciana ciao aakorwo matarĩ mũmarereri. Ciana ici nĩ gũthaaka ithaakaga, kana igateithia aciari aao wĩra nginyagia mathaa maa kũinũka kairĩĩtu gaka nĩ gakeneete no kau gee thuutha nĩ kũrĩra karaarĩra.]

III - 15. Ti eendia na eenderio oiki mathiaga ndũũnyũ kana taũni. O na akorwo ndũũkwenda kũgũra, hiihi weenda kwenjwo.

[Amerika nduka nĩcio nyingĩ, gũtirĩ ndũũnyũ nyingĩ ta cia Kenya, na eenjani meenjanagĩra thĩĩnĩ wa nduka ciao. No Kenya eendia na eenjani amwe marutagĩra mawĩra maao nja, hiihi ta rũteere-inĩ rwa njĩra ta acio mee mbica-inĩ. We nĩ ũreenda kwenjwo? Mwenjani ũcio ee tayarĩ!]

III - 16. Ũroona irio cia mĩthemba ĩrĩkũ? Mũgũnda ũyũ ũhaana ta mĩgũnda ya kwanyu?

III - 17. Gĩkĩ nĩ kĩhaaro kĩa mbaathi na matatũ Karaatina. Nĩ kĩ ũroona? Andũ mathiaga taũni gwĩka atĩa?

III - 18. Andũ aya mareeka atĩa? Ũrĩ wagũra indo ndũũnyũ-inĩ ta ĩno?

III - 19. Andũ aya mareendia kĩ? Ta geria gũcagũrania mĩthemba ĩtandatũ ya irio.

III - 20. Na mũtumiia ũyũ nĩ kĩ areendia? No wende ndũũnyũ ta ĩni ĩĩ kwanyu?

Slide Series IV : Lifestyle / Mũtũũrĩre

IV - 1. Ta rora andũ aya na ciana ciao. Mwanĩki nĩ mũrutani. Mũtumiia wake eetagwo mĩĩrĩ, nake arutaga o wĩra wa ũrutani. Wanyaga athoomaga kĩraathi kĩa mũgwanja. Mwarĩ wa nyina ti Warue athoomaga kĩraathi gĩa garatũ. Kahĩĩ gaka geetagwo Karani, nako gathoomaga kĩraathi kĩa mbere. Mee na nyũmba njega na ngaari o na Karoori.

IV - 2. Ng'ombe ici nĩ ciao.

[Amerika gũtirĩ arutani aingĩ mee ng'ombe. Mwanĩki o na gũtuĩka nĩ mũrutani nĩ mũrĩmi. Ndatũũraga Gĩcuka, o ta ũrĩa tũũĩ, andũ maatũũra mĩciĩ-inĩ mĩnene matiiga indo ta icio kuo. Hiihi no makorirwo nacio mĩgũnda-inĩ yao kũraaya na Gĩcuka.]

IV - 3. Gacaũ gaka nako nĩ kaao.

IV - 4. Ningĩ mee mbũri ta ĩno.

IV - 5. Ngũkũ ĩno nĩ ĩraacaria irio mũgũnda-inĩ.

[O ta andũ aingĩ aa Gĩkũyũ-inĩ, aa Mwanĩki makũragia irio ciao. Mbica ĩno ĩraatuonia rũũngũ na hau mbere hee na itũngũrũ.]

IV - 6. Mũgũnda ũyũ ũkũragio mbembe.

IV - 7. Marigũ maya nĩ maa aa Mwanĩki.

IV - 8. Kahũa gaka nako nĩ kaao.

[O na gũtuĩka kahũa ti irio, Mwanĩki nĩ ahandaga kahũa nĩguo gaaciara akeendie moone mbia cia kũgũra indo ta thĩrĩngĩ cia kwiriga mũgũnda, thumu, mahiga maa gwaka, na indo ingĩ nyingĩ cia bata. Mũcaara wake ndũngĩigania maũndũ maya moothe.]

IV - 9. Mũtumiia ũyũ atũũraga Nyĩrĩ. O nake nĩ mũrutani.

IV - 10. One kahĩĩ gaake. Gatithiaga cukuru, toondũ nĩ kaniini.

IV - 11. Mũirĩĩtu ũyũ arutaga wĩra cukuru-inĩ, no ti mũrutani.

[Ta wĩciirĩrie wĩra ũrĩa arutaga.]

IV - 12. Atumiia aya marũũganĩĩte nja ya nyũmba. Gakenge nĩ cũwe ũmũnyiitĩĩte.

IV - 13. Andũ aya nĩ arĩmi. Ta rora nyũmba ĩno. Andũ amwe Gĩkũyũ-inĩ matũũraga mĩciĩ-inĩ ta ĩno.

[Na o na gũtuĩka ti atongu, nĩ makeneete. Mĩgũnda yao ĩĩ thuutha wa nyũmba.]

IV - 14. Mũtumiia ũyũ nĩ rũgano araagana.

[Aagĩkũyũ nĩ meendeete kũganĩra ciana ciao ng'ano. Na andũ agima nĩ makenaga makĩganĩra ciana. Ciana cia Amerika kaingĩ meeroragĩra terebiiceni kana magathooma mabuku, meenda kũigua ng'ano.]

IV - 15. Athuuri aya nĩ akũrũ. Nĩ kĩ maraaria?

[Rora rũthanju rwa mũthuuri ũyũ wĩ na mbuĩ. Matũ maake nĩ matũrĩĩtwo nĩ ũndũ wa hang'i. Tene andũ aingĩ nĩ maatũragwo matũ ta ũũ. Ũũgĩkũyũ-inĩ akũrũ, ta athuuri aya, nĩ maheetwo itĩĩo mũno.]

IV - 16. Andũ aya nĩ aa?

IV - 17. Mũtumiia ũyũ areeka atĩa? Ũgĩciiria, ngũkũ icio nĩ gũthikĩrĩria iraathikĩrĩria, kana nĩ kũrĩa iraarĩa?

IV - 18. Ciana ici nĩ kĩ inyiitĩĩte? Kwanyu mũrĩ indo ta ici?

IV - 19. Nĩ ũũĩ marĩĩtwo maa ciana ici ciikarĩĩte gĩthima-inĩ?

IV - 20. Mwanĩki areeka atĩa? Wĩra ũyũ nĩ wake kĩũmbe hiihi?

REFERENCES

1. Paradigms................371
2. Vocabulary Introduction..409
3. English - Kikuyu.........421
4. Kikuyu - English.........447

Kikuyu Paradigms

Introduction

These paradigms are provided as an important part of the reference portion of our course. Not that we don't think you can predict all these forms yourselves from the various rules and Essays and Tables we have included. Of course you can. But you may someday need to reach for a form fast, and these may help you out.

All of this material is recorded on the tapes accompanying the text. We recommend spending some time listening to these tapes, for two main reasons. One, to check us out. Our ears are not perfect, and even our typing and proofreading, efficient though they are, may have made a mistake. But also to train your ears. Recordings of paradigms are a little monotonous, but that is just the sort of training your ears need.

Most of the material was recorded for a much earlier version of the course, and therefore the arrangement is not exactly that we would have designed today. They were also recorded at different times, which means there is some internal variation in the arrangement, especially in the sections dealing with the verb. These, of course, are the most important. As you must know by the time you reach this point, the Kikuyu verb is not without its complications.

We have taken the liberty, in the scripts which follow, of adapting these slightly. Specifically, Paradigm 23, 23a, and 23b contain verb forms with low toned Object Prefix. These forms, by an oversight, were not included in the original recording of Paradigms 1 through 22, but are important. We have included the forms in question in their proper place in the typescript of the first 22 paradigms. This may confuse your listening a little, but will make the Tables handier as a reference.

A word of warning, or maybe two. These Tables are not exhaustive, but are only a small sample of what could be included. The one form you desperately need today may well not be included.

There is no help for this. You could not afford a book which listed every possible Kikuyu verb form, let alone the nominal complications. Again, especially in the area of tonal behavior of the verb, there is significant variation from one Kikuyu speaker to another, so what you hear on the tape may not match what your friend Njũgũna says. Once again, no way to avoid the problem.

In the verbal paradigms, at least four forms are given. for each construction. These include the simple form used as a complete utterance; the same followed by a disyllabic Low Tone noun (usually kỳndẁ); the basic form with a high toned Object Prefix, and again with a low toned Object Prefix. Only the first of these is written out in full; for the remainder, only the tonal pattern is given. For the form followed by *kỳndẁ*, even less is provided. We write the tonal pattern of *kỳndẁ* in full, but before it write only those tones of the preceding verb which differ from the isolate form. If the verb shows no tonal change, the tone of the last syllable is included, however.

The arrangement of the non-verbal paradigms should be self-explanatory. These are in any case less numerous and less complex than the verbal.

Kikuyu Paradigms

1. The Low-Toned Regular Verb: Progressive Affirmative

a. Far Future

ný nggààgẁrǎ `:´` ´``´ ´```ˇ

ný ẃkààgẁrǎ ný ákààgẁrǎ ný tẃkààgẁrǎ

b. Near Future

ný ndýrỳỳgẃrǎ `:´` ´´`´´ˇ ´´`´`ˇ

ný ẃrỳỳgẃrǎ ný árỳỳgẃrǎ ný tẃrỳỳgẃrǎ

c. Present Continuous

ný ndýráágẃrǎ `:´` ´´´`´ˇ ´´´´`ˇ

ný ẃráágẃrǎ ný áráágẃrǎ ný tẃráágẃrǎ

d. Today Past

ný nggẃrírě `:´` ´´´´•ˇ ´´´`´ˇ

ný ẃgẃrírě ný ágẃrírě ný tẃgẃrírě

e. Yesterday Past

ný ndýráágẃrìrè `:`` ´´´`´`` ´´´´```

ný ẃráágẃrìrè ný áráágẃrìrè ný tẃráágẃrìrè

f. Far Past

ný ndáágẃrìré ´:´` ´´`´`´ ´´´``´

ný wágẃrìré ný áágẃrìré ný tẃágẃrìré

2. The High-Toned Regular Verb: Progressive Affirmative

a. Far Future

ný nggààrádhǎ `:´` ´`´´ˇ ´``´ˇ

ný ẃkààrádhǎ ný ákààrádhǎ ný tẃkààrádhǎ

b. Near Future

ný ndýrỳỳrádhǎ ˋ:ˊˋ ˊˊˋˊˊˇ ˊˊˋˊˊˇ

ný ẃrỳỳrádhǎ ný árỳỳrádhǎ ný tẃrỳỳrádhǎ

c. Present Continuous

ný ndýrááràdhá ˊ:ˊˋ ˊˊˊˋˊˊ ˊˊˊˊˋˊ

ný ẃrááràdhá ný árááràdhá ný tẃrááràdhá

d. Today Past

ný ndádhírė •:ˊˋ ˊˊˊˊˊ• ˊˊˊˋˊ•

ný ẃrádírė ný árádhírė ný tẃrádhírė

e. Yesterday Past

ný ndýrááràdhírè ˋ:ˋˋ ˊˊˊˋˊˊˋ ˊˊˊˊˋˊˋ

ný ẃrááràdhírè ný árááràdhírè ný tẃrááràdhírè

f. Far Past

ný ndááràdhíré ˊ:ˊˋ ˊˊˋˊˊˊ ˊˊˊˋˊˊ

ný wáràdhíré ný ááràdhíré ný tẃáràdhíré

3. The Low-Toned Regular Verb: Progressive Negative

a. Far Future

ndìkáágẁrǎ ˋ:ˊˊ ˋˊˋˊˇ ˋˊˋˋˇ

ndẁkáágẁrǎ ndàkáágẁrǎ tẁtìkáágẁrǎ

b. Near Future

ndìrỳỳgẃrà •:ˊˋ ˋˋˊ•ˋ ˋˋˊˊˋ

ndẁrỳỳgẃrà ndàrỳỳgẃrà tẁtìrỳỳgẃrà

c. Present Continuous

ndìráágẃrà ˋ:ˊˋ ˋˊˊ•ˋ ˋˊˊˊˋ

ndẁráágẃrà ndàráágẃrà tẁtìráágẃrà

d. Far Past

ndìàgẃrírè •:ˊˋ ˋˊ•ˋˋ ˋˊˊˊˋ

ndẁàgẃrírè ndààgẃrìrè tẁtìàgẃrírè

e. Present

ndììgẃrà •:ˊˋ ˋˊ•ˋ ˋˊˊˋ

ndẁẁgẃrà ndèègẃrà tẁtììgẃrà

4. The High-Toned Regular Verb: Progressive Negative

a. Far Future

ndìkááràdhá ˊ:ˊˊ ˋˊˋˊˊ ˋˊˋˋˊ

ndẁkááràdhá ndàkááràdhá tẁtìkááràdhá

b. Near Future

ndìrỳỳrádhà •:ˊˋ ˋˋˊ•ˋ ˋˋˊ•ˋ

ndẁrỳỳrádhà ndàrỳỳrádhà tẁtìrỳỳrádhà

c. Present Continuous

ndìráárádhà •:ˊˋ ˋˊˊˋˋ ˋˊˊˋˋ

ndẁráárádhà ndàráárádhà tẁtìráárádhà

d. Far Past

ndìàrádhìrè •ˊ:ˊˋ ˋˊˋˋˋ ˋˊˊˋˋ

ndẁàrádhìrè ndààrádhìrè tẁtìàrádhìrè

e. Present

ndììrádhà   •:ˊˋ   ˋˊˋˋ   ˋˊˊˋ

ndẁẁrádhà   ndèèrádhà   tẁtììrádhà

5. The Low-Toned Habitual Verb: Habitual Affirmative

a. Far Future

ný nggààgẁràgǎ   ˋ:ˊˋ   ˊˋˋˊˋˇ   ˊˋˋˋˋˇ

ný ẃkààgẁràgǎ   ný ákààgẁràgǎ   ný tẃkààgẁràgǎ

b. Near Future

ný ndýrỳỳgẃràgǎ   ˋ:ˊˋ   ˋˊˋˊˊˋˇ   ˋˊˋˊˋˋˇ

ný ẃrỳỳgẃràgǎ   ný árỳỳgẃràgǎ   ný tẃrỳỳgẃràgǎ

c. Today Past

ný nggẃgẁràgà   ˋ:ˋˋ   ˊˊˋˊˋˋ   ˊˊˋˋˋˋ

ný ẃkẃgẁràgà   ný ékẃgẁràgà   ný tẃẃkẃgẁràgà

d. Yesterday Past

ný ndýráágẃràgá   ˊ:ˊˋ   ˊˊˊˋˊˋˊ   ˊˊˊˊˋˋˊ

ný ẃráágẃràgá   ný áráágẃràgá   ný tẃráágẃràgá

e. Far Past

ný ndáágẃràgá   ˊ:ˊˋ   ˊˊˋˊˋˊ   ˊˊˊˋˋˊ

ný wágẃràgá   ný áágẃràgá   ný tẃágẃràgá

f. Present

ný nggẃràgǎ   ˋ:ˊˋ   ˊˊˊˊˋˇ   ˊˊˊˋˋˇ

ný ẃgẃràgǎ   ný ágẃràgǎ   ný tẃgẃràgá

6. The High-Toned Regular Verb: Habitual Affirmative

a. Far Future

ný nggààràdhágǎ `:´` ´``´´ˇ ´```´ˇ

ný ẃkààràdhágǎ ný ákààràdhágǎ ný tẃkààràdhágǎ

b. Near Future

ný ndýrỳỳrádhágǎ `:´` `´`´´´ˇ `´`´`´ˇ

ný ẃrỳỳrádhágǎ ný árỳỳrádhágǎ ný tẃrỳỳrádhágǎ

c. Today Past

ný nggẃràdhágà `:`` ´´`´´` ´´``´`

ný ẃkẃràdhágà ný ékẃràdhágà ný tẃẃkẃràdhágà

d. Yesterday Past

ný ndýrááràdhágá ´:´` ´´´`´´´ ´´´´`´´

ný ẃrááràdhágá ný árááràdhágá ný tẃrááràdhágá

e. Far Past

ný ndááràdhágá ´:´` ´´`´´´ ´´´`´´

ný wáràdhágá ný ááràdhágá ný tẃáràdhágá

f. Present

ný ndádhágǎ `:´` ´´´´´ˇ ´´´`´ˇ

ný ẃrádhágǎ ný árádhágǎ ný tẃrádhágǎ

7. The Low-Toned Regular Verb: Habitual Negative

a. Far Future

ndÌkáágẁràgá ´:´´ `´`´`´ `´```´

ndẁkáágẁràgá ndàkáágẁràgá tẁtÌkáágẁràgá

b. Near Future

ndìrỳỳgẃrágà •:ˊˋ ˋˋˊ•ˋˋ ˋˋˊˊˊˋ

ndẁrỳỳgẃrágà ndàrỳỳgŕágà tẁtìrỳỳgẃrágà

c. Today Past

ndììkẃgẃrágá ˊ:ˊˊ ˋˊˊ•ˋˋ ˋˊˊˊˊˊ

ndẁẁkẃgẃrágá ndèèkẃgẃrágá tẁtììkẃgẃrágá

d. Yesterday Past

ndìráágẃrágà •ˊ:ˊˋ ˋˊˊ•ˋˋ ˋˊˊˊˊˋ

ndẁráágẃrágà ndàráágẃrágà tẁtìráágẃrágà

e. Far Past

ndààgẃrágà •:ˊˋ ˋˊ•ˋˋ ˋˊˊˊˋ

ndẁàgẃrágà ndààgẃrágà tẁtìàgẃrágà

f. Present

ndìgẃràgá ˊ:ˊˊ ˋˊˊˋˊ ˋˊˋˋˊ

ndẁgẃràgá ndàgẃràgá tẁtìgẃràgá

8. The High-Toned Regular Verb: Habitual Negative

a. Far Future

ndìkááràdhágá ˊ:ˊˊ ˋˊˋˊˊˊ ˋˊˋˋˊˊ

ndẁkááràdhágá ndàkááràdhágá tẁtìkááràdhágá

b. Near Future

ndìrỳỳrádhȧgà •:ˊˋ ˋˋˊ•ˊˋ ˋˋˊˊ•ˋ

ndẁrỳỳrádhȧgà ndàrỳỳrádhȧgà tẁtìrỳỳrádhȧgà

c. Today Past

ndììkẃrádhȧgà ˋ:ˋˋ ˋˊˊ•ˊˋ ˋˊˊˊ•ˋ

ndẁẁkẃrádhȧgà ndèèkẃrádhȧgà tẁtììkẃrádhȧgà

d. Yesterday Past

ndìráárádhàgà •ˊ:ˊˋ ˋˊˊˋˋˋ ˋˊˊˊˋˋ

ndẁráárádhàgà ndàráárádhàgà tẁtìráárádhàgà

e. Far Past

ndìàrádhàgà •ˊ:ˊˋ ˋˊˋˋˋ ˋˊˊˋˋ

ndẁàrádhàgà ndààrádhàgà tẁtìàrádhàgà

f. Present

ndìrádhágá ˊ:ˊˊ ˋˊˊˊˊ ˋˊˋˊˊ

ndẁrádhágá ndàrádhágá tẁtìrádhágá

9. The Low-Toned Regular Verb: Initiative Affirmative

a. Present Projected

ný nggẃgẁrà ˋ:ˋˋ ˊˊˋˊˋ ˊˊˋˋˋ

ný ẃkẃgẁrà ný ékẃgẁrà ný tẃẃkẃgẁrà

b. Today Past

ný nggẃgẁrỳỳtè ˋ:ˋˋ ˊˊˋˊˋˋ ˊˊˋˋˋˋ

ný ẃkẃgẁrỳỳtè ný ékẃgẁrỳỳtè ný tẃẃkẃgẁrỳỳtè

c. Yesterday Past

ný ndýráágẃrỳỳtè ˋ:ˋˋ ˊˊˊˋˊˋˋ ˊˊˊˊˋˋˋ

ný ẃráágẃrỳỳtè ný áráágẃrỳỳtè ný tẃráágẃrỳỳtè

d. Far Past

ný ndáágẃrỳỳté ´:´` ´´`´`´ ´´´``´

ný wágẃrỳỳté ný áágẃrỳỳté ný tẃágẃrỳỳté

e. Present

ný nggẃrỳỳté ´:´` ´´´´`´ ´´´``´

ný ẃgẃrỳỳté ný ágẃrỳỳté ný tẃgẃrỳỳté

10. The High-Toned Regular Verb: Initiative Affirmative

a. Present Projected

ný nggẃràdhá ´:`` ´´`´´ ´´``´

ný ẃkẃràdhá ný ékẃràdhá ný tẃẃkẃràdhá

b. Today Past

ný nggẃràdhýytè `:`` ´´`´´` ´´``´`

ný ẃkẃràdhýytè ný ékẃràdhýýtè ný tẃẃkẃràdhýýtè

c. Yesterday Past

ný ndýrááràdhýýtè `:`` ´´´`´´` ´´´´`´`

ný ẃrááràdhýýtè ný árááràdhýýtè ný tẃrááràdhýýtè

d. Far Past

ný ndááràdhýýté ´:´` ´´`´´´ ´´´`´´

ný wáràdhýýté ný ááràdhýýté ný tẃáràdhýýté

e. Present

ný ndádhýýté ´:´` ´´´´´´ ´´´`´´

ný ẃrádhýýté ný árádhýýté ný tẃrádhýýté

11. The Low-Toned Regular Verb: Initiative Negative

a. Present Projected

ndììkẃgẃrá ´:´´ `´´•` `´´´´

ndẁẁkẃgẃrá ndèèkẃgẃrá tẁtììkẃgẃrá

b. Today Past

ndììkẃgẃrýýté ´:´´ `´´•`` `´´´´´

ndẁẁkẃgẃrýýté ndèèkẃgẃrýýté tẁtììkẃgẃrýýté

c. Yesterday Past

ndìráágẃrýýté ´:´´ `´´•`` `´´´´´

ndẁráágẃrýýté ndàráágẃrýýté tẁtìráágẃrýýté

d. Far Past

ndìàgẃrýýtè •:´` `´•`` `´´´`

ndẁàgẃrýýtè ndààgẃrýýtè tẁtìàgẃrýýtè

e. Present

ndìgẃrẏýtè `:´´ `´•`` `´`´`

ndẁgẃrẏýtè ndàgẃrẏýtè tẁtìgẃrẏýtè

12. The High-Toned Regular Verb: Initiative Negative

a. Present Projected

ndììkẃrádhȧ •:`` `´´•´ `´´´•

ndẁẁkẃrádhȧ ndèèkẃrádhȧ tẁtììkẃrádhȧ

b. Today Past

ndììkẃrádhẏýtè `:`` `´´•´` `´´´•`

ndẁẁkẃrádhẏýtè ndèèkẃrádhẏýtè tẁtììkẃrádhẏýtè

c. Yesterday Past

ndìráárádhẏ́ýtè ˋ:ˋˋ ˋˊˊ•ˊˋ ˋˊˊˊ•ˋ

ndẁráárádhẏ́ýtè ndẁráárádhẏ́ýtè tẁtìráárádhẏ́ýtè

d. Far Past

ndìàrádhỳỳtè •ˊ:ˊˋ ˋˊˋˋˋ ˋˊˊˋˋ

ndẁàrádhỳỳtè ndààrádhỳỳtè tẁtìàrádhỳỳtè

e. Present

ndìrádhýýtě ˋ:ˊˊ ˋˊˊˊˇ ˋˊˋˊˇ

ndẁrádhýýtě ndàrádhýýtě tẁtìrádhýýtě

13. The Low-Toned Regular Verb: Completive Affirmative and Negative

a. Present Completive

nỳ ndáágẃrǎ ˋ:ˊˋ ˋˊˋˊˇ ˋˊˊˋˇ

nỳ wágẃrǎ ný áágẃrǎ nỳ tẃágẃrǎ

b. Present Experiential

ndàànàgẃrà ˋ:ˋˋ ˋˋˊˊˋ ˋˋˊˋˋ

wànàgẃrà áánàgẃrà tẁànàgẃrà

c. Recent Past Negative

ndììnágẃrá ˊ:ˊˊ ˋˊˊ•ˋ ˋˊˊˊˊ

ndẁẁnágẃrá ndàànágẃrá tẁtììnágẃrá

d. Experiential Negative

ndìànágẇrà ˋ:ˋˋ ˋˊ•ˊˋ ˋˊ•ˋˋ

ndẁànágẇrà ndàànágẇrà tẁtìànágẇrà

14. The High-Toned Regular Verb: Completive Affirmative and Negative

a. Present Completive

nỳ ndáárȧdhǎ   ˋ:ˊˋ   ˋˊˋˊˇ   ˋˊˊ•ˇ

nỳ wárȧdhǎ   ný áárȧdhǎ   nỳ tẃárȧdhǎ

b. Present Experiential

ndàànàrádhá   ˊ:ˋˋ   ˋˋˊˊˊ   ˋˋˊˋˊ

wànàrádhá   áánàrádhá   tẁànàrádhá

c. Recent Past Negative

ndììnárádhȧ   •:ˋˋ   ˋˊˊ•ˊ   ˋˊˊˊ•

ndẁẁnárádhȧ   ndàànárádhȧ   tẁtììnárádhȧ

d. Experiential Negative

ndìànárȧdhá   ˊ:ˋˋ   ˋˊ•ˊˊ   ˋˊˋˋˊ

ndẁànárȧdhá   ndàànárȧdhá   tẁtìànárȧdhá

15. The Low-Toned Regular Verb: Situative System

a. Continuous

nggỳgẃrǎ   ˋ:ˊˋ   ˋˊˊˇ   ˋˊˋˇ

ẃkỳgẃrǎ   ákỳgẃrǎ   tẃkỳgẃrǎ

b. Habitual

nggỳgẃràgá   ˊ:ˊˋ   ˋˊˊˋˊ   ˋˊˋˋˊ

ẃkỳgẃràgá   ákỳgẃràgá   tẃkỳgẃràgá

c. Initiative

nggẃrỳỳté   ˊ:ˊˊ   ˊˊˊˋˊ   ˊˊˋˋˊ

ẃgẃrỳỳté   ágẃrỳỳté   tẃgẃrỳỳté

d. Projected

nggỳkáágẃrǎ ˋ:ˊˋ ˋˊˋˊˇ ˋˊˊˋˇ

ẃgỳkáágẃrǎ ágỳkáágẃrǎ tẃgỳkáágẃrǎ

e. Initiative Negative

ítágẃrýýtè •:ˊˋ ˊˊˊ•ˋˋ ˊˊˊˊˊˋ

ẃtágẃrýýtè átágẃrýýtè tẃtágẃrýýtè

f. Completive

ndáágẃrǎ ˋ:ˊˊ ˊˋˊˇ ˊˊˋˇ

wágẃrǎ áágẃrǎ tẃágẃrǎ

g. Completive Negative

ítáánágẃrá ˊ:ˊˊ ˊˊˊˊ•ˋ ˊˊˊˊˊˊ

ẃtáánágẃrá átáánágẃrá tẃtáánágẃra

16. The High-Toned Regular Verb: Situative System

a. Continuous

nggỳrádhá ˊ:ˊˋ ˋˊˊˊ ˋˊˋˊ

ẃkỳrádhá ákỳrádhá tẁkýrádhá

b. Habitual

nggỳrádhágá ˊ:ˊˋ ˋˊˊˊˊ ˋˊˋˊˊ

ẃkỳrádhágá ákỳrádhágá tẃkỳrádhágá

c. Initiative

ndádhýýté ˊ:ˊˊ ˊˊˊˊˊ ˊˊˋˊˊ

ẃrádhýýté árádhýýté tẃrádhýýté

d. Projected

nggỳkááràdhá ´:´` `´`´´ `´´`´

ẃgỳkááràdhá ágỳkááràdhá tẃgỳkááràdhá

e. Initiative Negative

ítárádhỳỳtè •´:´` ´´´``` ´´´´``

ẃtárádhỳỳtè átárádhỳỳtè tẃtárádhỳỳtè

f. Completive

ndááràdhá ´:´´ ´`´´ ´´`´

wáràdhá ááràdhá tẃáràdhá

g. Completive Negative

ítáánárádhȧ •:`` ´´´´•´ ´´´´´•

ẃtáánárádhȧ átáánárádhȧ tẃtáánárádhȧ

17. The Low-Toned Regular Verb: Consecutive System

a. Non-Punctual (following Present Habitual)

ná nggàgẁrà `:`` ``´` ````

ná ẃkàgẁrà ná ákàgẁrà ná tẃkàgẁrà

b. Habitual (following Present Habitual)

ná nggàgẁràgà `:`` ``´`` `````

ná ẃkàgẁràgà ná ákàgẁràgà ná tẃkàgẁràgà

c. Today Past (following Today Past)

ná ndáágẇrà `:´` ´`´` ´```

ná wágẇrà ná áágẇrà ná tẃágẇrà

d. Yesterday Past (following Yesterday Past)

ná ndýrȧágẃrà `:´` ´•`´` ´•`´`

ná ẃrȧágẃrà ná árȧágẃrà ná tẃrȧágẃrà

e. Far Past (following Far Past)

ná nggýgẇrá ´:´´ ´•´` ´•´´

ná ẃkýgẇrá ná âkýgẇrà ná tẃkýgẇrá

f. Subjunctive (following Far Future)

ná nggẇrè ´:`` •´•` ´•´´

ná ẃgẇrè ná ágẇrè ná tẃgẇrè

g. Negative (following Far Past)

ná ndígẃrè •:´` ´´•` ´´´`

ná ndẃgẃrè ná ndágẃrè ná tẃtígẃrè

18. The High-Toned Regular Verb: Consecutive System

a. Non-Punctual (following Present Habitual)

ná nggàràdhá ´:`` ´`´´ ´``´

ná ẃkàràdhá ná âkàràdhá ná tẃkàràdhá

b. Habitual (following Present Habitual)

ná nggáràdhágà `:`` ´`´´` ´``´`

ná ẃkáràdhágà ná âkáràdhágà ná tẃkáràdhágà

c. Today Past (following Today Past)

ná ndááràdhà •´:´` ´``` ´`´`

ná wáràdhà ná ááràdhà ná tẃáràdhà

d. Yesterday Past (following Yesterday Past)

ná ndýrȧáràdhà   ´:´`   ´•```   ´••``

ná ẃrȧáràdhà   ná árȧáràdhà   ná tẃrȧáràdhà

e. Far Past (following Far Past)

ná nggýrȧdhȧ   •:´´   ´•´•   ´•••

ná ẃkýrȧdhȧ   ná ákýrȧdhȧ   ná tẃkýrȧdhȧ

f. Subjunctive (following Far Future)

ná ndȧdhè   ´:``   ´•´´   ´•``

ná ẃrȧdhè   ná árȧdhè   ná tẃrȧdhè

g. Negative (following Far Past)

ná ndírádhè   •:´`   ´•``   ´´•`

ná ndẃrádhè   ná ndárádhè   ná tẃtírádhè

19. The Low-Toned Regular Verb: Infinitive and Jussive System

a. Infinitive

kẁgẁrà   `:``   ``´`   ````

b. Imperative

gẁrǎ   `:´´   `´ˇ   ``ˇ

gẁrá-Ǐ   `:´´   `´´ˇ   ``´ˇ

c. Subjunctive

nggẃrè   ´:``   ´´´`   ´´``

ẃgẃrè   ágẃrè   tẃgẃrè

d. Distal Subjunctive

nggàgẁrè   `:´`   ``´`   ````

ẁkàgẁrè   àkàgẁrè   tẁkàgẁrè

e. Negative Subjunctive

ndìkààgẁrè   ˋ:ˊˋ ˋˋˋˊˋ   ˋˋˋˋˋ

ndẁkààgẁrè   ndàkààgẁrè   tẁtìkààgẁrè

f. Jurative

ndòògẁrà   ˋ:ˋˋ ˋˋˊˋ   ˋˋˋˋ

ẁròògẁrà   àróógẁrà   tẁròògẁrà

20. The High-Toned Regular Verb: Infinitive and Jussive System

a. Infinitive

kẁràdhá   ˊ:ˋˋ ˋˋˊˊ   ˋˋˋˊ

b. Imperative

rádhà   ˊ:ˋˋ ˋˊˊ   ˋˋˊ

rádhá-ǐ   ˋ:ˊˊ ˋˊˊˇ   ˋˋˊˇ

c. Subjunctive

ndádhè   ˊ:ˋˋ ˊˊˊˊ   ˊˊˋˋ

ẃrádhè   árádhè   tẃrádhè

d. Distal Subjunctive

nggàràdhè   ˊ:ˊˋ ˋˋˋˋ   ˋˋˋˋ

ẁkàràdhè   àkàràdhè   tẁkàràdhè

e. Negative Subjunctive

ndìkààràdhè   ˊ:ˊˋ ˋˋˋˋˋ   ˋˋˋˋˋ

ndẁkààràdhè   ndàkààràdhè   tẁtìkààràdhè

f. Jurative

ndòòràdhá   ˊ:ˋˋ ˋˋˊˊ   ˋˋˋˊ

ẁròòràdhá   àróóràdhá   tẁròòràdhá

21. The Low-Toned Habitual Verb: Infinitive and Jussive System

a. Infinitive

kẁgẁràgà   ˋ:ˋˋ ˋˋˊˋˋ   ˋˋˋˋˋ

b. Imperative

gẁrágà   ˋˊ:ˋˋ ˋˊˋˊ   ˋˋˋˊ

gẁràgá-ǐ   ˋ:ˊˊ ˋˊˋˊˇ   ˋˋˋˊˇ

c. Subjunctive

nggẃrágé   ˊ:ˋˋ ˊˊˊˋˋ   ˊˊˋˋˋ

ẃgẃrágé   ágẃrágé   tẃgẃrágé

d. Distal Subjunctive

nggàgẁràgè   ˊ:ˊˋ ˋˋˊˋˋ   ˋˋˋˋˋ

ẁkàgẁràgè   àkàgẁràgè   tẁkàgẁràgè

e. Negative Subjunctive

ndìkààgẁràgè   ˊ:ˊˋ ˋˋˋˊˋˋ   ˋˋˋˋˋˋ

ndẁkààgẁràgè   ndàkààgẁràgè   tẁtìkààgẁràgè

f. Jurative

ndòògẁràgà   ˋ:ˋˋ ˋˋˊˋˋ   ˋˋˋˋˋ

ẁròògẁràgà   àróógẁràgà   tẁròògẁràgà

22. The High-Toned Habitual Verb: Infinitive and Jussive System

a. Infinitive

kẁràdhágà   ˋ:ˋˋ ˋˋˊˊˋ   ˋˋˋˊˋ

b. Imperative

rádhágà   ˊ:ˋˋ ˋˊˊˊ   ˋˋˊˊ

rádhágá-ǐ   ˋ:ˊˊ ˋˊˊˊˇ   ˋˋˊˊˇ

c. Subjunctive

ndádhágè ˊ:ˋˋ ˊˊˊˊˊ ˊˊˋˋˋ

ẃrádhágè árádhágè tẃrádhágè

d. Distal Subjunctive

nggàràdhàgè ˊˊ:ˊˋ ˋˋˋˋˋ ˋˋˋˋˋ

ẁkàràdhàgè àkàràdhàgè tẁkàràdhàgè

e. Negative Subjunctive

ndìkààràdhàgè ˊˊ:ˊˋ ˋˋˋˋˋˋ ˋˋˋˋˋˋ

ndẁkààràdhàgè ndàkààràdhàgè tẁtìkààràdhàgè

f. Jurative

ndòòràdhágà ˋ:ˋˋ ˋˋˊˊˋ ˋˋˋˊˋ

ẁròòràdhágà àróóràdhágà tẁròòràdhágà

23. The forms in section 23 complement the paradigms of sections 1-22. In the taped version, paradigms 1-22 give only forms with high-toned object prefix; 23 gives the equivalent forms with low-toned object marker. We have not listed these in full; their tonal patterns are noted in the preceding tables.

24-25. These paradigms cover various areas of the concord system. We have not listed them in full here because they duplicate tables in Essay 2.

26. Noun with Particles

ný mẃrỳmì tí mẃrýmí nà mẁrỳmì tà mẁrỳmì

nú mẃtùrí tí mẃtúrí nà mẁtùrí tà mẁtùrí

ný ngómbè	tí ngómbé	nà ngòmbè	tà ngòmbè
ný nhẃmbǎ	tí nhẃmbà	nà nhẁmbà	tà nhẁmbà
ný mbẁrí	tí mbẃri̇	nà mbẁrí	tà mbẁrí
ný nggẁkẃ	tí nggẃkẁ	nà nggẁkẁ	tà nggẁkẁ
ný nhámw̌	tí nhámẇ	nà nhàmw̌	tà nhàmw̌
ný njèègé	tí njėégé	nà njèègé	tà njèègé
ný njátá	tí njȧtá	nà njátá	tà njátá
ný dhááni̇̌	tí dhááni̇̀	nà dhááni̇̀	tà dhááni̇̀
ný nháánhà	tí nhȧánhà	nà nháánhà	tà nháánhà
ný ídhě	tí ídhè	nà ìdhè	tà ìdhè
ný màìtẃ	tí máítẁ	nà màìtẁ	tà màìtẁ
ný hìnhá	tí hínhȧ	nà hìnhá	tà hìnhá

29. Vowel-Initial Verbs: Progressive Affirmative

a. High-Toned

ný nggòònǎ	ˋ:ˊˋ	ˊˋˊˇ	ˊˋˊˇ
nỳ ndýrẏónǎ	ˋ:ˊˋ	ˋˊˋˊˇ	ˋˊˋˊˇ
ný ndýróónȧ	•:ˊˋ	ˊˊˊˋˊ	ˊˊˊˋˊ
ný nhónírė	•:ˊˋ	ˊˊˊˊ•	ˊˊˋˊ•
ný ndýróónírè	ˋ:ˋˋ	ˊˊˊˋˊˋ	ˊˊˊˋˊˋ
ný ndóónìré	ˊ:ˊˋ	ˊˊˋˊˊ	ˊˊˋˊˊ

b. Low-Toned

ný nggèèdhǎ	ˋ:ˊˋ	ˊˋˊˇ	ˊˋˋˇ
nỳ ndýrýédhǎ	ˋ:ˊˋ	ˋˊˋˊˇ	ˋˊˋˊˇ
ný ndýréédhǎ	ˋ:ˊˋ	ˊˊˊˊˇ	ˊˊˊˊˇ

ný njédhi̇rě	ˋ:ˊˋ	ˊˊˊ•ˇ	ˊˊˊ•ˇ
ný ndýréédhírè	ˋ:ˋˋ	ˊˊˊˊˋˊˋ	ˊˊˊˊˊˋˋ
ný ndéédhìré	ˊ:ˊˋ	ˊˊˊˊˋˊ	ˊˊˊˊˋˊ

30. Polysyllabic Verbs: Progressive Affirmative

a. Tetrasyllabic High-Toned

ný nggààrìríkànǎ	ˋ:ˊˋ	ˊˋˋˊˊˋˇ	ˊˋˋˋˊˋˇ
nỳ ndýrỳỳríríkànǎ	ˋ:ˊˋ	ˋˊˋˊˊˊˋˇ	ˋˊˋˊˋˊˋˇ
ný ndýráárìríkáná	ˊ:ˊˋ	ˊˊˊˋˊˊˊˊ	ˊˊˊˊˋˊˊˊ
ný ndíríkáníre̊	•:ˊˋ	ˊˊˊˊˊˊˊ•	ˊˊˊˋˊˊˊ•
ný ndýráárìríkànìrè	ˋ:ˋˋ	ˊˊˊˋˊˊˋˋˋ	ˊˊˊˊˋˊˋˋˋ
ný ndáárìríkáníré	ˊ:ˊˋ	ˊˊˋˊˊˊˊˊ	ˊˊˊˋˊˊˊˊ

b. Trisyllabic High-Toned

ný nggààhìnggẃrǎ	ˋ:ˊˋ	ˊˋˋˊˊˇ	ˊˋˋˋˊˇ
nỳ ndýrỳỳhínggẃrǎ	ˋ:ˊˋ	ˋˊˋˊˊˊˇ	ˋˊˋˊˋˊˇ
ný ndýrááhìnggẃrá	ˊ:ˊˋ	ˊˊˊˋˊˊˊ	ˊˊˊˊˋˊˊ
ný hínggẃríre̊	•:ˊˋ	ˊˊˊˊˊˊ•	ˊˊˊ•ˊˊ•
ný ndýrááhìnggẃrìrè	ˋ:ˋˋ	ˊˊˊˋˊˊˋˋ	ˊˊˊˊˋˊˋˋ
ný ndááhìnggẃríré	ˊ:ˊˋ	ˊˊˋˊˊˊˊ	ˊˊˊˋˊˊˊ

c. Tetrasyllabic Low-Toned

ný nggààtìtìmẁrǎ	ˋ:ˊˋ	ˊˋˋˊˋˋˇ	ˊˋˋˋˋˋˇ
nỳ ndýrỳỳtítìmẁrǎ	ˋ:ˊˋ	ˋˊˋˊˊˋˋˇ	ˋˊˋˊˋˋˋˇ
ný ndýráátítìmẃrá	ˊ:ˊˋ	ˊˊˊˋˊˋˊˊ	ˊˊˊˊˋˋˊˊ
ný ndítìmẃríre̊	•:ˊˋ	ˊˊˊˊˋˊˊ•	ˊˊˊˋˊˊˊ•
ný ndýráátítìmẁrìrè	ˋ:ˋˋ	ˊˊˊˋˊˋˋˋˋ	ˊˊˊˊˋˋˋˋˋ

ný ndáátítìmẃríré	´:´`	´´`´`´´´	´´´``´´´

d. Trisyllabic Low-Toned

ný nggààgàrẁrǎ	`:´`	´``´`ˇ	´````ˇ
nỳ ndýrỳỳgárẁrǎ	`:´`	`´`´´`ˇ	`´`´``ˇ
ný ndýráágárẁrá	´:´`	´´´`˘`´	´´´´``´
ný nggárẁrírė	•:´`	´´´´`´•	´´´``´•
ný ndýráágárẁrìrè	`:``	´´´`´```	´´´´````
ný ndáágárẁríré	´:´`	´´`´`´´	´´´``´´

31. Vowel-Initial Verbs: Progressive Negative

a. High-Toned

ndìkóónǎ	`:´´	`´`´	`´`´
ndìrýónà	•:´`	`´´`	``´`
ndìróónà	•:´`	`´´`	`´´`
ndìònírè	•:´`	`´´`	`´``
ndíónà	•:´`	`´`	`´`

b. Low-Toned

ndìgéédhȧ	`:´´	`´´•	`´`ˇ
ndìrýédhà	•:´`	`´``	``´`
ndìréédhà	•:´`	`´•`	`´´`
ndìèdhírè	•:´`	`´``	`´´`
ndíédhà	•:´`	`´`	`´`

32. Polysylllabic Verbs: Progressive Negative

a. Trisyllabic High-Toned

ndìkááhìnggẃrá	´:´´	`´`´´´	`´``´´

ndìrỳỳhínggẇrà	•:ˊˋ	ˋˋˊˋˊˋ	ˋˋˊˊ•ˋ
ndìrááhínggẁrà	•ˊ:ˊˋ	ˋˊˊˋˋˋ	ˋˊˊˊˋˋ
ndìàhínggẁrìrè	•ˊˊ:ˊˋ	ˋˊˋˋˋˋ	ˋˊˊˋˋˋ
ndììhínggẁrà	•ˊ:ˊˋ	ˋˊˋˋˋ	ˋˊˊˋˋ

b. Tetrasyllabic Low-Toned

ndìgáátìtìmẃrá	ˊ:ˊˊ	ˋˊˋˊˋˊˊ	ˋˊˋˋˋˊˊ
ndìrỳỳtítímẃrà	•ˊˋ:ˊˋ	ˋˋˊ•ˋˋˋ	ˋˋˊˊˊˊˋ
ndìráátťímẁrà	•ˊ:ˊˋ	ˋˊˊ•ˋˋˋ	ˋˊˊˊˊˋˋ
ndìàtítímẁrìrè	•ˊˊ:ˊˋ	ˋˊ•ˋˋˋˋ	ˋˊˊˊˋˋˋ
ndììtítímẃrà	•:ˊˋ	ˋˊ•ˋˋˋ	ˋˊˊˊˊˋ

c. Trisyllabic Low-Toned

ndìkáágàrẁrá	ˊ:ˊˊ	ˋˊˋˊˋˊ	ˋˊˋˋˋˊ
ndìrỳỳgárẃrà	•:ˊˋ	ˋˋˊ•ˋˋ	ˋˋˊˊˊˋ
ndìráágárẃrà	•:ˊˋ	ˋˊˊ•ˋˋ	ˋˊˊˊˊˋ
ndìàgárẁrìrè	•ˊ:ˊˋ	ˋˊ•ˋˋˋ	ˋˊˊˊˋˋ
ndììgárẃrà	•:ˊˋ	ˋˊ•ˋˋ	ˋˊˊˊˋ

d. Tetrasyllabic High-Toned

ndìkáárìríkáná	ˊ:ˊˊ	ˋˊˋˊˊˊˊ	ˋˊˋˋˊˊˊ
ndìrỳỳrírìkànà	•ˊ:ˊˋ	ˋˋˊˋˊˋˋ	ˋˋˊˊ•ˋˋ
ndìráárírìkànà	•ˊˊ:ˊˋ	ˋˊˊˋˋˋˋ	ˋˊˊˊˋˋˋ
ndìàrírìkànìrè	•ˊˊˊ:ˊˋ	ˋˊˋˋˋˋˋ	ˋˊˊˋˋˋˋ
ndììrírìkànà	•ˋˋ:ˊˋ	ˋˊ•ˊˋˋ	ˋˊˊ•ˋˋ

33. Vowel-Initial Verbs: Habitual Affirmative

a. High-Toned

ný nggòònàgǎ	ˋ:ˊˋ	ˊˋˋˊˇ	ˊˋˋˊˇ
nỳ ndýrỳònágǎ	ˋ:ˊˋ	ˋˊˋˊˊˇ	ˋˊˋˋˊˇ
ný nggùònágà	ˋ:ˋˋ	ˊˊˋˊˋ	ˊˊˋˊˋ
ný ndýróónàgá	ˊ:ˊˋ	ˊˊˊˋˊˊ	ˊˊˊˋˊˊ
ný ndóónàgá	ˊ:ˊˋ	ˊˊˋˊˊ	ˊˊˋˊˊ
ný nhónágǎ	ˋ:ˊˋ	ˊˊˊˊˇ	ˊˊˋˊˇ

b. Low-Toned

ný nggèèdhàgǎ	ˋ:ˊˋ	ˊˋˋˊˇ	ˊˋˋˋˇ
nỳ ndýrỳèdhágǎ	ˋ:ˊˋ	ˋˊˋˊˊˇ	ˋˊˋˊˋˇ
ný nggẃédhàgà	ˋ:ˋˋ	ˊˊˋˊˋ	ˊˊˋˋˋ
ný ndýréédhàgá	ˊ:ˊˋ	ˊˊˊ·ˋˊ	ˊˊˊˊˋˊ
ný ndéédhàgá	ˊ:ˊˋ	ˊˊˊˋˊ	ˊˊˊˋˊ
ný njédhàgǎ	ˋ:ˊˋ	ˊˊˊˊˇ	ˊˊˊˋˇ

34. Polysyllabic Verbs: Habitual Affirmative

a. Tetrasyllabic High-Toned

ný nggààrìríkànàgǎ	ˋ:ˊˋ	ˊˋˋˊˊˋˋˇ	ˊˋˋˋˊˋˇ
nỳ ndýrỳỳríríkànàgǎ	ˋ:ˊˋ	ˋˊˋˊˊˊˋˋˇ	ˋˊˋˊˋˊˋˋˇ
ný nggẃrìríkànàgà	ˋ:ˋˋ	ˊˊˋˊˊˋˋˋ	ˊˊˋˋˊˋˋˋ
ný ndýráárìríkánágá	ˊ:ˊˋ	ˊˊˊˋˊˊˊˊˊ	ˊˊˊˊˋˊˊˊˊ
ný ndáárìríkánágá	ˊ:ˊˋ	ˊˊˋˊˊˊˊˊ	ˊˊˊˋˊˊˊˊ
ný ndíríkànàgǎ	ˋ:ˊˊ	ˊˊˊˊˊˋˋˇ	ˊˊˊˋˊˋˋˇ

b. Trisyllabic High-Toned

ný nggààhìnggẃràgǎ	ˋ:ˊˋ	ˊˋˋˊˊˋˇ	ˊˋˋˋˊˋˇ
nỳ ndýrỳỳhínggẃràgǎ	ˋ:ˊˋ	ˋˊˋˊˊˊˋˇ	ˋˊˋˊˋˊˋˇ
ný nggẃhìnggẃràgà	ˋ:ˋˋ	ˊˊˋˊˊˋˋ	ˊˊˋˋˊˋˋ
ný ndýrááhìnggẃrágá	ˊ:ˊˋ	ˊˊˊˋˊˊˊˊ	ˊˊˊˊˋˊˊˊ
ný ndááhìnggẃrágá	ˊ:ˊˋ	ˊˊˋˊˊˊˊ	ˊˊˊˋˊˊˊ
ný hínggẃràgǎ	ˋ:ˊˋ	ˊˊˊˊˊˋˇ	ˊˊˊˋˊˋˇ

c. Tetrasyllabic Low-Toned

ný nggààtìtìmẁràgǎ	ˋ:ˊˋ	ˊˋˋˊˋˋˋˇ	ˊˋˋˋˋˋˋˇ
nỳ ndýrỳỳtítìmẁràgǎ	ˋ:ˊˋ	ˋˊˋˊˊˋˋˋˇ	ˋˊˋˊˋˋˋˋˇ
ný nggẃtìtìmẁràgà	ˋ:ˋˋ	ˊˊˋˊˋˋˋˋ	ˊˊˋˋˋˋˋˋ
ný ndýráátítìmẃrágá	ˊ:ˊˋ	ˊˊˊˋˊˋˊˊˊ	ˊˊˊˊˋˋˊˊˊ
ný ndáátítìmẃrágá	ˊ:ˊˋ	ˊˊˋˊˋˊˊˊ	ˊˊˊˋˋˊˊˊ
ný ndítìmẁràgǎ	ˋ:ˊˋ	ˊˊˊˊˋˋˋˇ	ˊˊˊˋˋˋˋˇ

d. Trisyllabic Low-Toned

ný nggààgàrẁràgǎ	ˋ:ˊˋ	ˊˋˋˊˋˋˇ	ˊˋˋˋˋˋˇ
nỳ ndýrỳỳgárẁràgǎ	ˋ:ˊˋ	ˋˊˋˋˊˊˋˋˇ	ˋˊˋˋˊˋˋˋˇ
ný nggẃgàrẁràgà	ˋ:ˋˋ	ˊˊˋˊˋˋˋ	ˊˊˋˋˋˋˋ
ný ndýráágárẁrágá	ˊ:ˊˋ	ˊˊˋˊˋˊˊ	ˊˊˊˊˋˋˊˊ
ný ndáágárẁrágá	ˊ:ˊˋ	ˊˊˋˊˋˊˊ	ˊˊˊˋˋˊˊ
ný nggárẁrẁgǎ	ˋ:ˊˋ	ˊˊˊˊˋˋˇ	ˊˊˊˋˋˋˇ

35. Vowel-Initial Verbs: Habitual Negative

a. High-Toned

ndìkóónàgá	ˊ:ˊˊ	ˋˊˋˊˊ	ˋˊˋˊˊ

ndìrỳònágà	•:ˊˋ	ˋˋˊˋˋ	ˋˋˊˋˋ
ndììkúónȧgà	ˋ:ˋˋ	ˋˊˊ•ˋ	ˋˊˊ•ˋ
ndìróónágà	•:ˊˋ	ˋˊˊˋˋ	ˋˊˊˋˋ
ndìònágà	•:ˋˋ	ˋˊˋˋ	ˋˊˋˋ
ndìònágá	ˊ:ˊˊ	ˋˊˊˊ	ˊˋˊˊ

b. Low-Toned

ndìgéédhàgá	ˊ:ˊˊ	ˋˊˊˋˊ	ˋˊˋˋˊ
ndìrỳèdhágà	•:ˊˋ	ˋˋˊˋˋ	ˋˋˊˊˋ
ndììgẃédhágá	ˊ:ˊˊ	ˋˊˊ•ˋ	ˋˊˊˊˊ
ndìréédhágà	•:ˊˋ	ˋˊ•ˋˋ	ˋˊˊˋˋ
ndìèdhágà	•:ˋˋ	ˋˊˋˋ	ˋˊˊˋ
ndíédhàgá	ˊ:ˊˊ	ˋˊˋˊ	ˋˊˋˊ

36. Polysyllabic Verbs: Habitual Negative

a. Tetrasyllabic High-Toned

ndìkáárìríkánágá	ˊ:ˊˊ	ˋˊˋˊˊˊˊˊ	ˋˊˋˋˊˊˊˊ
ndìrỳỳrírìkànàgà	•ˊˊ:ˋˋ	ˋˋˊ•ˊˋˋˋ	ˋˋˊˊ•ˋˋˋ
ndììkẃrírìkànàgà	ˋ:ˋˋ	ˋˊˊ•ˊˋˋˋ	ˋˊˊˊ•ˋˋˋ
ndìrááríríkànàgà	•ˊˊˊ:ˊˋ	ˋˊˊˋˋˋˋˋ	ˋˊˊˊˋˋˋˋ
ndìàrírìkànàgà	•ˊˊ:ˋˋ	ˋˊ•ˊˋˋˋ	ˋˊˊ•ˋˋˋ
ndìríkánágá	ˊ:ˊˊ	ˋˊˊˊˊˊˊ	ˋˊˋˊˊˊˊ

b. Trisyllabic High-Toned

ndìkááhìnggẃrágá	ˊ:ˊˊ	ˋˊˋˊˊˊˊ	ˋˊˋˋˊˊˊ
ndìrỳỳhínggẇràgà	•ˊ:ˋˋ	ˋˋˊ•ˊˋˋ	ˋˋˊˊ•ˋˋ
ndììkẃhínggẇràgà	ˋ:ˋˋ	ˋˊˊ•ˊˋˋ	ˋˊˊˊ•ˋˋ

ndìrááhínggẁràgà	•ˊˊ:ˊˋ	ˋˊˊˋˋˋˋ	ˋˊˊˊˋˋˋ
ndìàhínggẁràgà	•ˊˊ:ˋˋ	ˋˊ•ˊˋˋ	ˋˊˊˋˋˋ
ndìhínggẃrágá	ˊ:ˊˊ	ˋˊˊˊˊˊ	ˋˊˋˊˊˊ

c. Tetrasyllabic Low-Toned

ndìgáátìtìmẃrágá	ˊ:ˊˊ	ˋˊˋˊˋˊˊˊ	ˋˊˋˋˋˊˊˊ
ndìrỳỳtítímẃrágà	•:ˊˋ	ˋˋˊ•ˋˋˋˋ	ˋˋˊˊˊˊˊˋ
ndììgẃtítímẃrágá	ˊ:ˊˊ	ˋˊˊ•ˋˋˋˋ	ˋˊˊˊˊˊˊˊ
ndìráátítímẁràgà	•ˊˊ:ˊˋ	ˋˊˊ•ˋˋˋˋ	ˋˊˊˊˊˋˋˋ
ndìàtítímẁràgà	•ˊˊ:ˋˋ	ˋˊ•ˋˋˋˋ	ˋˊˊˊˋˋˋ
ndìtítìmẃrágá	ˊ:ˊˊ	ˋˊˊˋˊˊˊ	ˋˊˋˋˊˊˊ

d. Trisyllabic Low-Toned

ndìkáágàrẁrágá	ˊ:ˊˊ	ˋˊˋˊˋˊˊ	ˋˊˋˋˋˊˊ
ndìrỳỳgárẃrágà	•:ˊˋ	ˋˋˊ•ˋˋˋ	ˋˋˊˊˊˊˋ
ndììkẃgárẃrágá	ˊ:ˊˊ	ˋˊˊ•ˋˋˋ	ˋˊˊˊˊˊˊ
ndìráágárẃràgà	•ˊ:ˋˋ	ˋˊˊ•ˋˋˋ	ˋˊˊˊˊˋˋ
ndìàgárẃràgà	•ˊ:ˋˋ	ˋˊ•ˋˋˋ	ˋˊˊˊˋˋ
ndìgárẁrágá	ˊ:ˊˊ	ˋˊˊˋˊˊ	ˋˊˋˋˊˊ

37. Vowel-Initial Verbs: Initiative Affirmative

a. High-Toned

ný nggùòná	ˊ:ˋˋ	ˊˊˋˊ	ˊˊˋˊ
ný nggùònéétè	ˋ:ˋˋ	ˊˊˋˊˋ	ˊˊˋˊˋ
ný ndýróónéétè	ˋ:ˋˋ	ˊˊˊˋˊˋ	ˊˊˊˋˊˋ
ný ndóónèèté	ˊ:ˊˋ	ˊˊˋˊˊ	ˊˊˋˊˊ
ný nhónéété	ˊ:ˊˋ	ˊˊˊˊˊ	ˊˊˋˊˊ

b. Low-Toned

ný nggẃédhà	`:``	´´`´	´´``
ný nggẃédhèètè	`:``	´´`´`	´´```
ný ndýréédhéétè	`:``	´´`´`	´´´``
ný ndéédhèèté	´:´`	´´´`´	´´´`´
ný njédhèèté	´:´`	´´´`´	´´´`´

38. Polysyllabic Verbs: Initiative Affirmative

a. Tetrasyllabic High-Toned

ný nggẃrìríkànà	`:``	´´`´´``	´´``´``
ný nggẃrìríkànỳỳtè	`:``	´´`´´```	´´`´´```
ný ndýráárìríkànỳỳtè	`:``	´´´`´´````	´´´´`´````
ný ndáárìríkánýýté	´:´`	´´`´´´´´	´´´`´´´´
ný ndíríkánýýté	´:´`	´´´´´´´´	´´´`´´´´

b. Trisyllabic High-Toned

ný nggẃhìnggẃrà	`:``	´´`´´`	´´``´`
ný nggẃhìnggẃrỳỳtè	`:``	´´`´´``	´´``´``
ný ndýrááhìnggẃrỳỳtè	`:``	´´´`´´``	´´´´`´``
ný ndááhìnggẃrýýté	´:´`	´´`´´´´	´´´`´´´
ný hínggẃrýýté	´:´`	´´´´´´´	´´´`´´´

c. Tetrasyllabic Low-Toned

ný nggẃtítìmẁrà	`:``	´´`´```	´´`````
ný nggẃtítìmẁrỳỳtè	`:``	´´`´````	´´``````
ný ndýráátítìmẁrỳỳtè	`:``	´´´`´````	´´´´`````
ný ndáátítìmẃrýýté	´:´`	´´`´`´´´	´´´`´´´´

ný ndîtîmẃrýýté	´:´` ´´´´`´´´	´´´``´´´

d. Trisyllabic Low-Toned

ný nggẃgàrẁrà	`:`` ´´`´``	´´````
ný nggẃgàrẁrỳỳtè	`:`` ´´`´```	´´`````
ný ndýráágárẁrỳỳtè	`:`` ´´´`´```	´´´´````
ný ndáágárẁrýýté	´:´` ´´`´`´´	´´´´`´´
ný nggárẁrýýté	´:´` ´´´´`´´	´´´``´´

39. Vowel-Initial Verbs: Initiative Negative

a. High-Toned

ndîîkúónà	•:`` `´´`	`´´`
ndîîkúónèètè	•´:`` `´´``	`´´``
ndîróónéété	´:´´ `´´•`	`´´•`
ndíónéétè	•:`` `´``	`´``
ndîònéétè	`:´´ `´´`	´`´`

b. Low-Toned

ndîîgẃédhá	´:´´ `´´`	`´´´
ndîgẃédhéété	´:´´ `´´``	`´´´´
ndîréédhéété	´:´´ `´´``	`´´´´
ndîèdhéétè	•:`` `´``	`´´`
ndîèdhéétè	`:´´ `´´`	`´´`

40. Polysyllabic Verbs: Initiative Negative

a. Tetrasyllabic High-Toned

ndîîkẃrírîkànà	`:`` `´´•´``	`´´´•``
ndîîkẃrírîkànỳỳtè	`:`` `´´•´```	`´´´•```

ndìráárírìkànỳỳtè	ˋ:ˋˋ	ˋˊˊ•ˊˋˋˋ	ˋˊˊˊ•ˋˋˋ
ndìàrírìkànỳỳtè	•ˊˊˊ:ˊˋ	ˋˊˋˋˋˋˋ	ˋˊˊˋˋˋˋ
ndìríríkányýtè	ˋ:ˊˊ	ˋˊˊˊˊˊˋ	ˋˊˋˊˊˊˋ

b. Trisyllabic High-Toned

ndììkẃhínggẇrà	ˋ:ˋˋ	ˋˊˊ•ˊˋ	ˋˊˊˊ•ˋ
ndììkẃhínggẇrỳỳtè	ˋ:ˋˋ	ˋˊˊ•ˊˋˋ	ˋˊˊˊ•ˋˋ
ndìrááhínggẇrỳỳtè	ˋ:ˋˋ	ˋˊˊ•ˊˋˋ	ˋˊˊˊ•ˋˋ
ndìàhínggẁrỳỳtè	•ˊˊ:ˊˋ	ˋˊˊˋˋˋ	ˋˊˊˋˋˋ
ndìhínggẃrýýtè	ˋ:ˊˊ	ˋˊˊˊˊˋ	ˋˊˋˊˊˋ

c. Tetrasyllabic Low-Toned

ndììgẃtítímẃrá	ˊ:ˊˊ	ˋˊˊ•ˋˋˋ	ˋˊˊˊˊˊˊ
ndììgẃtítímẃrýýté	ˊ:ˊˊ	ˋˊˊ•ˋˋˋˋ	ˋˊˊˊˊˊˊˊ
ndìráátítímẃrýýté	ˊ:ˊˊ	ˋˊˊ•ˋˋˋˋ	ˋˊˊˊˊˊˊˊ
ndìàtítímẁrỳỳtè	•ˊˊ:ˋˋ	ˋˊ•ˋˋˋˋ	ˋˊˊˊˋˋˋ
ndìtítìmẃrýýtè	ˋ:ˊˊ	ˋˊˊˋˊˊˋ	ˋˊˋˋˊˊˋ

d. Trisyllabic Low-Toned

ndììkẃgárẃrá	ˊ:ˊˊ	ˋˊˊ•ˋˋ	ˋˊˊˊˊˊ
ndììkẃgárẃrýýté	ˊ:ˊˊ	ˋˊˊ•ˋˋˋ	ˋˊˊˊˊˊˊ
ndìráágárẃrýýté	ˊ:ˊˊ	ˋˊˊ•ˋˋˋ	ˋˊˊˊˊˊˊ
ndìàgárẃrỳỳtè	•ˊ:ˋˋ	ˋˊ•ˋˋˋ	ˋˊˊˊˋˋ
ndìgárẁrýýtè	ˋ:ˊˊ	ˋˊˊˋˊˋ	ˋˊˋˋˊˋ

41. Vowel-Initial Verbs: Completive Affirmative and Negative

a. High-Toned

nỳ ndóónǎ	ˋ:ˊˋ	ˋˊˊˇ	ˋˊˊˇ

ndàànòòná	ˊ:ˋˋ	ˋˋˊˊ	ˋˊˋˊ
ndììnóónà	•:ˋˋ	ˋˊˊˋ	ˋˊˊˋ
ndìànóónà	•:ˋˋ	ˋˊˋˋ	ˋˋˋˋ

b. Low-Toned

nỳ ndéédhà	•:ˋˋ	ˋˊˊˋ	ˋˊˊˋ
ndàànèèdhá	ˊ:ˋˋ	ˋˊˋˊ	ˋˋˊˋ
ndììnéédhà	ˊ:ˊˊ	ˋˊˊˋ	ˋˊˊˊ
ndìànéédhà	•:ˋˋ	ˋˊˋˊ	ˋˊˋˋ

42. Polysyllabic Verbs: Completive Affirmative and Negative

a. Tetrasyllabic High-Toned

nỳ ndáárìríkànǎ	ˋ:ˊˋ	ˋˊˋˊˊˋˇ	ˋˊˋˋˊˋˇ
ndàànàríríkànà	ˋ:ˊˊ	ˋˋˊˊˊˋˋ	ˋˋˊˋˊˋˋ
ndììnárírı̇kànà	ˋ:ˋˋ	ˋˊˊ•ˊˋˋ	ˋˊˊ•ˊˋˋ
ndìànárı̇ríkànà	•ˊˊ:ˋˋ	ˋˊ•ˊˊˋˋ	ˋˊˊ•ˊˋˋ

b. Trisyllabic High-Toned

nỳ ndááhìnggẃrǎ	ˋ:ˊˋ	ˋˊˋˊˊˇ	ˋˊˋˋˊˇ
ndàànàhínggẃrà	ˋ:ˋˋ	ˋˋˊˊˊˋ	ˋˋˊˋˊˋ
ndììnáhínggẇrà	ˋ:ˋˋ	ˋˊˊ•ˊˋ	ˋˊˊˊ•ˋ
ndìànáhı̇nggẁrà	•ˊ:ˋˋ	ˋˊ•ˊˋˋ	ˋˊˊ•ˋˋ

c. Tetrasyllabic Low-Toned

nỳ ndáátítìmẁrǎ	ˋ:ˊˋ	ˋˊˋˊˋˋˇ	ˋˊˊˋˋˋˇ
ndàànàtítìmẁrà	ˋ:ˋˋ	ˋˋˊˊˋˋˋ	ˋˋˊˋˋˋˋ
ndììnátítímẃrá	ˊ:ˊˊ	ˋˊˊ•ˋˋˋ	ˋˊˊˊˊˊˊ
ndìànátı̇tìmẁrà	ˋ:ˋˋ	ˋˊ•ˊˋˋˋ	ˋˊ•ˋˋˋˋ

d. Trisyllabic Low-Toned

nỳ ndáágárẁrǎ	ˋ:ˊˋ	ˋˊˋˊˋˇ	ˋˊˊˋˋˇ
ndàànàgárẁrà	ˋ:ˋˋ	ˋˋˊˊˋˋ	ˋˋˊˋˋˋ
ndììnágárẃrá	ˊ:ˊˊ	ˋˊˊ•ˋˋ	ˋˊˊˊˊˊ
ndìànágȧrẁrà	ˋ:ˋˋ	ˋˊ•ˊˋˋ	ˋˊ•ˋˋˋ

43. Vowel-Initial Verbs: Infinitive and Jussive System

a. High-Toned

kùòná	ˊ:ˋˋ	ˋˋˊ	ˋˋˊ
nhónè	ˊ:ˋˋ	ˊˊˋ	ˊˋˋ
nggòònè	ˊ:ˊˋ	ˋˋˋ	ˋˋˋ
ndííkóónè	ˋˋˊ:ˊˋ	ˋˊˊˋ	ˋˊˊˊ
ndòòná	ˊ:ˋˋ	ˋˋˊ	ˋˋˊ

b. Low-Toned

gẁèdhà	ˋ:ˋˋ	ˋˋˊ	ˋˋˋ
njédhè	ˊ:ˋˋ	ˊˊˋ	ˊˊˋ
nggèèdhè	ˋ:ˊˋ	ˋˊˋ	ˋˋˋ
ndígéédhé	ˋ:ˊˋ	ˋˋˊˋ	ˋˋˋˋ
ndẁèdhà	ˋ:ˋˋ	ˋˋˊ	ˋˋˋ

44. Polysyllabic Verbs: Infinitive and Jussive System

a. Tetrasyllabic High-Toned

kẁrìríkànà	ˋ:ˋˋ	ˋˋˊˊˋˋ	ˋˋˋˊˋˋ
ndíríkánè	ˊ:ˋˋ	ˊˊˊˊˊˊ	ˊˊˋˋˋˋ
nggàrìrìkànè	ˊˊˊ:ˊˋ	ˋˊˋˋˋˋ	ˋˊˊˋˋˋ
ndìkàȁrìrìkànè	ˊ:ˊˋ	ˋˋˋˋˋˋˋ	ˋˋˋˋˋˋˋ

ndòòrìríkànà	ˋ:ˋˋ	ˋˋˊˊˋˋ	ˋˋˋˊˋˋ

b. Trisyllabic High-Toned

kẁhìnggẃrà	ˋ:ˋˋ	ˋˋˊˊˋ	ˋˋˋˊˋ
hínggẃrè	ˊ:•ˋ	ˊˋˋˋˋ	ˊˊˋˋˋ
nggáhínggẁrè	ˋˋˊˊ:ˊˋ	ˋˊˋˋˋ	ˋˊˊˋˋ
ndìkààhìnggẁrè	ˊˊ:ˊˋ	ˋˋˋˋˋˋ	ˋˋˋˋˋˋ
ndòòhìnggẃrà	ˋ:ˋˋ	ˋˋˊˊˋ	ˋˋˋˊˋ

c. Tetrasyllabic Low-Toned

gẁtìtìmẁrà	ˋ:ˋˋ	ˋˋˊˋˋˋ	ˋˋˋˋˋˋ
ndítímẃrè	ˊ:•ˋ	ˊˊˊˊˋˋ	ˊˊˋˋˋˋ
nggátítímẁrè	ˊˊ:ˊˋ	ˋˊˋˋˋˋ	ˋˊˊˊˋˋ
ndìgáátítímẁrè	ˊˊ:ˊˋ	ˋˋˊˋˋˋˋ	ˋˊˊˊˊˊˊ
ndòòtìtìmẁrà	ˋ:ˋˋ	ˋˋˊˋˋˋ	ˋˋˋˋˋˋ

d. Trisyllabic Low-Toned

kẁgàrẁrà	ˋ:ˋˋ	ˋˋˊˋˋ	ˋˋˋˋˋ
nggárẃrè	ˊ:•ˋ	ˊˊˊˋˋ	ˊˊ•ˊˋ
nggágárẃrè	ˊ:ˊˋ	ˋˋˊˋˋ	ˊˊˋˊˋ
ndìkáágárẃré	ˊ:ˊˋ	ˋˋˊˋˋ	ˋˋˋˋˋˋ
ndòògàrẁrà	ˋ:ˋˋ	ˋˋˊˋˋ	ˋˋˋˋˋ

45 Vowel-Initial Verbs: Habitual Infinitive and Jussive System

a. High-Toned

kùònágà	ˋ:ˋˋ	ˋˋˊˋ	ˋˋˊˋ
nhónágè	ˊ:•ˋ	ˊˋˋˋ	ˊˋˋˋ
nggóónàgè	ˊˊ:ˊˋ	ˊˊˋˋ	ˋˊˋˋ

ndìkòònàgè	ˊˊ:ˊˋ	ˋˋˋˋˋ	ˋˋˋˋˋ
ndòònágà	ˋ:ˋˋ	ˋˋˊˋ	ˋˋˊˋ

b. Low-Toned

gẁèdhàgà	ˋ:ˋˋ	ˋˋˊˋ	ˋˋˋˋ
njédhágè	ˊ:•ˋ	ˋˊˋˋ	ˋˊˋˋ
nggéédhágè	ˋˊˊ:ˊˋ	ˋˊˋˋ	ˊˊˊˋ
ndígéédhágè	ˊ:ˊˋ	ˋˋˊˋˋ	ˋˋˋˋˋ
ndẁèdhàgà	ˋ:ˋˋ	ˋˋˊˋ	ˋˋˋˋ

46. Polysyllabic Verbs: Habitual Infinitive and Jussive System

a. Tetrasyllabic High-Toned

kẁrìríkànàgà	ˋ:ˋˋ	ˋˋˊˊˋˋˋ	ˋˋˋˊˋˋˋ
ndírìkánágè	ˊ:•ˋ	ˋˋˋˋˋˋˋ	ˋˊˋˋˋˋˋ
nggàrìrìkànàgè	ˊˊ:ˊˋ	ˋˊˊˊˊˊˊ	ˋˋˋˋˋˋˋ
ndìkààrìrìkànàgè	ˊˊˊˊ:ˊˋ	ˋˋˋˋˋˋˋ	ˋˋˋˋˋˋˋ
ndòòrìríkànàgà	ˋ:ˋˋ	ˋˋˊˊˋˋˋ	ˋˋˋˊˋˋˋ

b. Trisyllabic High-Toned

kẁhìnggẃràgà	ˋ:ˋˋ	ˋˋˊˊˋˋ	ˋˋˋˊˋˋ
hínggẃrágè	ˊ:•ˋ	ˋˋˋˋˋˋ	ˋˊˋˋˋˋ
nggàhìnggẁràgè	ˊ:ˊˋ	ˋˋˋˋˋˋ	ˋˋˋˋˋˋ
ndìkààhìngẁràgè	ˊˊˊ:ˊˋ	ˋˋˋˋˋˋ	ˋˋˋˋˋˋ
ndòòhìnggẃràgà	ˋ:ˋˋ	ˋˋˊˊˋˋ	ˋˋˋˊˋˋˋ

c. Tetrasyllabic Low-Toned

gẁtìtìmẁràgà	ˋ:ˋˋ	ˋˋˊˋˋˋˋ	ˋˋˋˋˋˋˋ
ndítímẃrágè	ˊ:ˋˋ	ˊˊˊˋˋˋˋ	ˊˊˋˋˋˋˋ

nggátítímẃrágè	ˋˋˋˊ:ˊˋ	ˋˋˊˋˋˋˋ	ˋˋˋˋˋˋˋ
ndìgààtìtìmẁràgè	ˊˊˊ:ˊˋ	ˋˋˋˊˋˋˋˋ	ˋˋˋˋˋˋˋˋ
ndòòtìtìmẁràgà	ˋ:ˋˋ	ˋˋˊˋˋˋˋ	ˋˋˋˋˋˋˋ

d. Trisyllabic Low-Toned

kẁgàrẁràgà	ˋ:ˋˋ	ˋˋˊˋˋˋ	ˋˋˋˋˋˋ
nggárẃrágè	ˊ:ˋˋ	ˊˊˊˋˋˋ	ˋˊˋˋˋˋ
nggàgàrẁràgè	ˊ:ˊˋ	ˋˋˊˋˋˋ	ˋˋˋˋˋˋ
ndìkààgàrẁràgè	ˊˊ:ˊˋ	ˋˋˊˋˋˋˋ	ˋˋˋˋˋˋˋ
ndòògàrẁràgà	ˋ:ˋˋ	ˋˋˊˋˋˋ	ˋˋˋˋˋˋ

47. Irregular Equivalents of 'To Be'

ndỳ mẁnèné	ndírỳ mẃnénė
ndỳ nhẁmbà-ìný	ndírỳ nhẃmbȧ-ínỳ
ndỳ nà kỳndẁ	ndírỳ ná kýndẃ
nhùmá nhẁmbà-ìný	ndíúmà nhẃmbȧ-ínỳ
ný ndýrááarý nhẁmbà-ìný	ndìrààrý nhẃmbȧ-ínỳ
ný ndáárỳ nhẃmbà-ìný	ndíárỳ nhẃmbȧ-ínỳ
ný nggààkórẁò ndý mẃnénė	ndìgáákòrẃó ndẏ mẃnénė

49-55. These paradigms cover the Directive Verb. We have not listed them in full here because the patterns in general are the same as those of the polysyllabic verbs, as far as tone and tense and aspect prefixes and suffixes are concerned. The main difference is the merger in the past with *-ire*, so that the Far Past of *kẁrùgýrà*, for example, is *ný ndáárùgýíré*.

56. Irregular Verb 'To Know'

ný njẃẃý	´:´` ´´`´	´´´´
ndìẃẃẏ	`:´´ `´•	`´`
ný ndýróóý	´:`` ´´´`´	´´´`´
ndìróóý	´:´´ `´´`	`´´`
ný ndóóẏ	`:´` ´´`´	´´`´
ndìóóỳ	•:`` `´`	`´`
ný nggààkórẁò njẃẃý	´:´´ ´`´	´´´
ndìgáákòrẃó njẃẃẏ	`:`` •`´	´``

Introduction to the Vocabularies

A. The user of the course should read carefully all parts of this introduction before attempting to use the vocabularies. Used with care, the vocabularies will give access to a wide range of the Kikuyu lexicon. Used without care, they will simply cause confusion for you.

There are two parts, Kikuyu-English and English-Kikuyu. The Kikuyu-English section includes all words used in the examples, drills and reference sections of the course. To these are added most of the vocabulary of the Kikuyu reading assignments. We omit the new vocabulary of the last two sets of readings; by that time you should be able to use the Oxford dictionary. To our shame be it said, we have not bothered with the Kikuyu vocabulary of English assigned readings. However, we have thrown in many useful items which by chance were not used in the course or readings, assuming you might need them in daily life.

The English-Kikuyu section is rather smaller, and designed for maximum utility. We selected those items most necessary to the user and listed them, whether or not actually used in this course.

In designing both portions we have aimed at the minimal user - that is, the student who has managed to get through the first half of either sub-course. For students who have yet to make it that far, let us first apologize for implying you are sub-minimal, and then go on to recommend that your teacher - very carefully - provide you with needed vocabulary. If you are self-taught, then stick very closely to the vocabulary and grammar used in the course, until you are over halfway through.

B. 1. How is one to use the Kikuyu-English section? It is simple, but may take a while to explain. Open the vocabulary at random and look at a typical entry. First you need to know whether the word is a noun, verb, adjective, or something else. Since this is the first thing you need, it is naturally the fourth part of the entry. Yes, all the way over there. The one with ADJ written beside it is (what else?) an adjective. Those with numbers in the fourth column are all nouns. And those with VT,VI, VP, VD, VR, are all verbs (V is for Verb). Everything else is something else - more on them later.

2.a. We'll start with the Noun, since there are probably more of them listed than anything else. The first column gives the word itself, normally in the singular. In the case of the (few) nouns with no singular, we give the plural here. For convenience of printing, it is given in the unofficial orthography, but without tone marking on the vowels. We pause at this point.

b. If you have only been working your way through Aria-i na Aagĩkũyũ, you will need help here. The writing system used in the vocabularies and Essays is rather different from that you are used to. We have explained elsewhere (in Essay 1), but will do it here to be sure you can convert. Most spellings are the same, but:

Standard ĩ is replaced by y
Standard ng is replaced by ngg
Standard ng' is replaced by ng

Standard *ny* is replaced by *nh*

Standard *th* is replaced by *dh*

Standard *ũ* is replaced by *w*

So much for shifting from standard spellings to those in the vocabularies. To go the other way and write vocabulary words standard style, do this:

change *dh* to Standard *th*

change *ng* to Standard *ng'*

change *ngg* to Standard *ng*

change *nh* to Standard *ny*

change *w* to Standard *ũ* UNLESS followed by a/e/o or *ĩ/y*

change *y* to Standard *ĩ* UNLESS followed by a/e/o/u or *ũ/w* and with no preceding consonant

These instructions are not quite perfect, but will do nearly all the time.

c. End of pause. After the noun we have to give you the tone pattern. We omitted it for our convenience, but for your convenience we have to include it. The second column marks tone, with a special system that tells how the item behaves tonally in almost any context. If you have not been paying attention to tone, now would be a good time to read those portions of Essay 1.

We use these symbols:

B: syllable with high tone, subject to Block Lowering

D: syllable with down-stepped high tone

H: syllable with high tone

L: syllable with low tone

R: syllable with rising tone (low combine with high)

U: syllable with low tone, subject to Single Raising

V: syllable with rising tone (low followed by high), subject to Block Lowering
X: syllable with variable tone; normally low, but will change to high if the next syllable is lowered for any reason

To use these, we need the following rules:

1. *B*, *R*, *D*, and *V* are used only at the end, *U* only at the beginning
2. If a syllabic prefix is lost from a pattern starting with *UL*, the remaining L (which is now at the beginning) changes to *U*
3. If a syllabic prefix is added to a pattern, it takes *U*, and if the original pattern started with *U* that syllable changes to *L*
4. All low syllables (*U* or *L*) are raised if Block Raising applies
5. Single Lowering affects all *R* and *V*, as well as any *H* which is not preceded by *L*
6. Any patterns which do not end in *L* will cause Single Raising in a following modifier
7. All *B* and *V* syllables will be low if Block Lowering applies

Surely you aren't confused? Let us try a few examples. We will use the nouns *mwityryro* (*ULLL*), *mwnggeredha* (*ULLV*), *mwdhyrygw* (*ULLH*), *mwdhitanggwo* (*ULLB*), *mwtumiia* (*ULHL*), *mwtarakwa* (*ULHH*), and *mwhonokia* (*ULBB*). No, that is not the whole range of possibilities, but it will do for us. If the words happen to be unknown to you, look them up in the vocabulary and save us work. We will see what happens to these words in different situations, according to the rules given above.

Situation 1: Assume the word is said all by itself. In this situation, Block Lowering occurs, but nothing else happens to the word. So we hear: *mẁìtỳrỳrò*, *mẁnggèrèdhà*, *mẁdhỳrỳgẃ*, *mẁdhìtànggẁò*, *mẁtùmííà*, *mẁtàrákẃá*, *and mẁhònòkìà*. All *B* and *V* tones come out low, as we said in rule 7.

Situation 2: Now the word is followed by a modifier with a *U* tone on its prefix - say *mwnene* (*ULH*) 'big'. In this case, *V* and *R* are subject to Single Lowering, and so is the second of two *H* tones. The *U* on the adjective is subject to Single Raising after anything except *L*. So this time we hear: *mẁìtỳrỳrò* *mẁnèné*, *mẁnggèrèdhà* *mẃnèné*, *mẁdhỳrỳgẃ* *mẃnèné*, *mẁdhìtànggẃó* *mẃnèné*, *mẁtùmííà* *mẁnèné*, *mẁtàrákẁà* *mẃnèné*, and *mẁhònókíá* *mẃnèné*. See rules 5 and 6.

Situation 3: We put *ný* 'it is' in front of the word. In this context we get Single Raising of *U*, but nothing is lowered. We hear: *ný* *mẃítỳrỳrò*, *ný* *mẃnggèrèdhǎ*, *ný* *mẃdhỳrỳgẃ*, *ný* *mẃdhìtànggẃó*, *ný mẃtùmííà*, *ný* *mẃtàrákẃá*, and *ný* *mẃhònókíá*. Rule 6 again.

Situation 4: The word is preceded by *tí* 'it is not'. This particle, as you may know, always causes Block Raising. Also, if there is no modifier after the noun, we get Block Lowering - the combination makes interesting results. First we raise all *L* and *U* tones (rule 4), then we lower all *B* and *V* syllables. We hear: *tí* *mẃítýrýró*, *tí* *mẃnggérédhà*, *tí* *mẃdhýrýgẇ*, *tí* *mẃdhítánggẁò*, *tí* *mẃtúmi̊íà*, *tí* *mẃtáråkẃá*, and *tí* *mẃhónòkìà*. Notice that when the Block Raised *U* and *L* series bumps into an *H* we get a downstep.

If you followed all that, try it out for yourself. Bearing in mind all the rules above, what will *gacwmbyry* (*ULXH*) come out like in those same four situations? Don't peek, now. Yes, when you are done we'll give you the right answers. Just to check you out - we know you worked it by yourself.

Finished? All right, here is our solution:

Situation 1: The pattern ends with *H*, so there is no Block Lowering: *gàcẁmbỳrý*

Situation 2: The final *H* raises (Single Raising) the prefix. But since *H* comes after *X*, it is Single Lowered itself. Now *X*, which is variable, shifts to high because of being followed by a low syllable. Sum total: *gàcẁmbýrỳ* *kánèné*

Situation 3: With Single Raising, and no lowerings, we find: *ný* *gácẁmbỳrý*

Situation 4: Block Raising produces *tí* *gácẃmbýrỳ̇* (note the downstep as the two levels of high collide).

See, you got that right. Surely you can handle the tonal parts of the vocabularies.

d. After the tonal pattern, we give the prefix for the plural. The word 'prefix' is interpreted rather liberally here. Take a word like *rùòyà* 'feather', with plural *njòyà*. To be linguistically accurate, we would say the singular prefix is *rw-* and the plural prefix is *n-*. The slight adjustments are perfectly regular, and fully discussed in Essay 1. But we know you may be too busy to check Essay 1 for every word, and that you may not remember the rules perfectly yet, though you will eventually master them. So we write ru*oya and give you a plural prefix nj-; this means all you need to do is remove everything in the singular before the asterisk, and plug in the material we give in the plural column to get the correct form. If the plural column contains only an asterisk, the singular and plural are identical. If the plural column is blank, then either the word has no plural, or else it is a plural with no singular.

e. The next column gives one or two numbers (for the class of the noun). Usually two classes, one singular and one plural. If you have worked with Wĩrute Gĩkũyũ, these numbers should be self-explanatory, though you may check the Tables in Essay 2. But if you have only worked through Aria-i na Aagĩkũyũ, you need some explanations.

You have been used to discussing and learning noun clases mostly in terms of the demonstratives used (mũndũ ũyũ / andũ aya and so forth). We may have pointed you toward Essay 2, but most of our charts aimed at you have been keyed to the demostratives, so you may not have the numbers in your head. So here is a conversion key:

1. ũyũ (the usual plural is aya)
2. aya
3. ũyũ (the plural being ĩno or maya)
4. ĩno (plural, used with nouns with prefix mĩ-)
5. rĩrĩ

6. maya
7. gĩkĩ
9. ĩno (singular, used where noun singular and plural are identical)
10. ici
11. rũrũ
12. tũtũ
13. gaka
15. gũkũ
16. haha

Of these, 2, 4, 6, 10, and 12 are felt to be plural (as is 15 where it refers to kũndũ 'place'). For other prefixes, see Essay 2. By the way, don't expect Class numbers to correlate too well with noun prefix or noun meaning. If the correlations were that good, we would not bother to use numbers.

f. Finally, we give you the meaning. Actually we do NOT give the meaning; we just give sample translations hinting at the meaning. Don't take these too literally - words do not equate one to one across languages. Separate glosses for the same word are divided by slashes. An asterisk after the 'meaning' indicates that the word has some very idiomatic uses. Some of these are listed independently on separate lines, indented and preceded by two dashes.

3. After all that talk about the Noun, you must wonder how long these instructions will go on. Relax. The Adjective is next, and is simple. First the Adjective stem itself; because it varies with class, we give the stem with hyphen, like -n*ene 'big'. You

must add prefixes for yourself: _mẁnèné_, _ànènè_, _mỳnèné_, _ìnèné_, _mànèné_, _kỳnèné_, _nèné_, _rẁnèné_, _tẁnèné_, _kànèné_, _kẁnèné_, _hànèné_. We leave vowel-coalescence up to you, too. But we give you the tone pattern (using the same code as for the noun), and the Class 9/Class 10 form, since the latter is a little tough to figure sometimes. This is put in the same third column as the Noun plural, and like the Noun plural, an asterisk in the first column marks the bit it replaces. Thus in Class 9 the adjective _-r*wme_ (_ULH_) becomes _nẁmé_. The fourth column is marked ADJ which, believe it or not, confirms, yes, Virginia, this is an Adjective. And then we go on to the 'meaning' again. Okay?

4. The verb is next. Again, simple, since many columns are the same. We give you the infinitive, followed by the tone pattern. That tells you whether the verb is a high-tone verb or a low-tone verb, and Essay 3 should do the rest for you. We next give you the form the stem takes with a First Person Singular prefix right before it. Again, you could figure it out, but we will save you the time. Then a code. VT means Transitive Verb; VI Intransitive Verb; VP Passive Verb (all ending with -_o_); VR Reflexive Verb; VD, finally, a Verb which takes two objects, like 'give'. And then the meaning, as usual.

5. And that leaves a lot of miscellaneous things. the routine information is about the same for everything: the word, the tone pattern, the meaning. Some of the leftovers are like Nouns and Adjectives. Those marked NA are half noun, half adjective. They work like modifiers, but are used after _-rỳ_, not _ný_, like _nhàmà_ _íí_ _mẁrỳó_

'the meat is tasty'. No *ný*, no agreement. Since some can work at least partly like full nouns, we give you class numbers as well. The AN entries are similar, nearly nouns. But these are used after possessive and AN 'noun' is what does the 'adjectival' duty. Other special types of 'noun' are NN (those numbers which do not show concord, like *ìkẁmí* 'ten'), and TN (used as time adverb, like *ìrà* 'yesterday').

Also noun like is the P group; these function as 'prepositions' or 'adverbs', of place or time. They are connected by possessives to their 'object'; for convenience we give the possessive in the spot usually reserved for plurals: Thus *hàndẁ* *hàà* *wýrà* is 'instead of work'. Items marked M are related to Nouns or Adjectives, but function as adverbs, usually of manner or intensity, like *wègà* 'well'. A few may connect with objects, like the P set; the connector (usually *nà*) is listed in such cases.

6. Some of the miscellaneous categories are more verb-like. Those marked VINIT and VIMP are really verbs. These are irregularly formed or defective Initiative and Imperative forms, respectively. Don't try to use any other parts of these verbs. It won't work. The ones marked PV are functionally like 'prepositions', either without connectors or with *nà*, usually, but behave like parts of verbs, generally Infinitives.

7. And then the real miscellaneous ones. POSS marks Possessives, NUM numerals (other than NN). Both of these get two tonal patterns, depending on the class of the prefix; the pattern given first is for Classes 1, 4, and 9, the second for the remainder. For NUM, the

Class 10 form is given in parentheses as well. ENC (for Enclitic) includes a few items which follow another noun, PROC (for Proclitic) ones which precede. Tonally these are often strange, as are INT (Interrogative) and EMPH (Emphasizer), so tone may not be indicated. And some words or types of words (like Demonstrative Pronouns) are not listed at all; we must go to the text, especially Essay 2. Ideophones and some words in the readings which were not familiar to our staff were also generally omitted. Good luck.

C. That was the Kikuyu-English section. How do we use the English-Kikuyu section? Well, all the abbreviations are the same. The order, however, is different, so the English meaning (for some reason) comes first, the Kikuyu word second, etc. If you could use the first part, you can handle this.

But be careful, please. It is not a complete dictionary. We have tried to include all you will need. But sometimes you have to improvise; so a 'dim light' can become taawa ũtarĩ mũtheru 'a lamp which is not bright'. Fine. At the same time, you need to be careful. Do not assume that two words being the same in English will let them work for Kikuyu. So gũtũ is 'ear', yes - on the body. But not 'ear of corn', if you please! If you are not sure - from our definitions, or your experience - that it is safe to use a word, don't try to use it.

D. If you have problems with the vocabulary, be patient. There is a limit to the possible and practical. We cannot include every word, or every meaning of the words we have included. If you need a word we don't provide, ask a Kikuyu speaker. We have given you ways to ask how to say things, back in the body of the course.

If you think we have misled you, you may be right. Not every Class number or tone mark will be absolutely correct, and some meanings will be a bit off. We have checked whatever we can, but again, nobody is perfect. Some of these are plain errors. But watch out. People are all different. If you asked any two Kikuyu speakers, taken at random, to check every word on the list, each would disagree with the tone, Class, stem, or meaning of a significant number of words. Each would fail to recognize at least a few of the words. And the two would disagree with each other.

Don't assume we - or they - are wrong. Variation is normal in every language, and it is best to assume each Kikuyu speaker is right; just different. But we can be wrong. If we are, we apologize.

ENGLISH TO KIKUYU
BEGINNER'S
VOCABULARY

ABLE(BE ABLE)	KWH*OTA	H-	ULL	VI
ABOUT(APPROXIMATELY)	TA		U	PROC
ABOUT(CONCERNING)	IGWRW	RYA	ULL	P5
ABOVE	IGWRW	RYA	ULL	P5
ABSENT(BE ABSENT)	GWT*YYRA	ND-	ULL	VT
ACCEPT(AGREE WITH)	GW*YTYKIA	NJ-	LHL	VT
ACCEPT(RECEIVE)	KW*AMWKYRA	NH-	ULLL	VT
ACCIDENT(DISASTER)	MW*TINO	MY-	ULH	3/4
ACCUSE	GWC*UUKA	NJ-	ULL	VT
ACCUSE	GWDH*ITANGGA	DH-	ULLL	VT
ADD(TO)	KU*ONGGERERA	NH-	ULLL	VT
ADMINISTRATION(GOVERNMENT)	WADHANI		ULL	3
ADULT	-G*IMA	NG-	ULL	ADJ
ADVISE	GWT*AARA	ND-	ULL	VT
AFRAID(BE AFRAID OF)	GWY*TIGYRA	NDYY-	LHHL	VR
AFTER(TIME,PLACE)	DHUUDHA	WA	UL	P3
AFTERNOON	MYARAHWKO		ULLL	4
AFTERWARDS	DHUUDHA		UL	M
AGAIN	RYNGGY		LB	M5
AGAIN(DO AGAIN)	GWC*OOKA	NJ-	ULL	VI
AGE(AGE-GRADE)	*RIIKA	MA-	ULL	5/6
AGO(AS IN X DAYS AGO)	**USE TIME FOLLOWED BY -DHIRU			
AGREE(MAKE A CONTRACT)	KWR*YYKANYRA	ND-	ULLLL	VI
AGREE(SAY YES)	GW*YTYKIA	NJ-	LHL	VT
AHEAD	MBERE	YA	UL	P9
AIRPLANE	NDEGE	*	LH	9/10
AIRPORT	KY*WANJA	I-	ULL	7/10
ALIVE	MUOYO		UL	NA3
ALL	-ODHE	LH	HH	NUM
ALLOW	GW*YTYKYRA	NJ-	LHLL	VT
ALLOW	KWR*EKA	ND-	ULL	VT
ALONE	-IKI(WITH PRONOUN)	HL	HL	PA
AMAZE	KWG*EGANIA	NGG-	ULLL	VT
AMBULANCE	KA*NHAGA	TW-	-ULH	13/1
AMONG	GATAGATY	KAA-	ULHL	P13
AND	NA		U	*
ANGER	MARAAKARA		ULLL	6
ANGRY(BE ANGRY)	KWR*AAKARA	ND-	ULLL	VI
ANIMAL	NHAMW	*	UR	9/10
ANKLE	DHWNGWA	*	HH	9/10
ANNOUNCE	KW*ANYRYRIA	NH-	ULLL	VT
ANNOY	GWT*ANGGA	ND-	ULL	VT
ANOTHER	-NGGY	UV	LB	DEM
ANSWER	GWC*OOKIA	NJ-	ULL	VT
ANT(ARMY ANT)	DHURAKU	*	LHL	9/10
ANT(BLACK)	DHIGIRIRI	*	LHLH	9/10
ANTELOPE(DUIKER)	DHIIA	*	LB	9/10
ANTELOPE(IMPALA)	DHWARA	*	HL	9/10
ANTS(WHITE ANTS)	MWDHWA		ULB	3
APPOINT AS	GWT*UA	ND-	UR	VT
APPOINTMENT(MAKE APPOINTMENT)	KWR*AARYRIA	ND-	ULHL	VT
APPOINTMENT(RENDEZVOUS)	GY*ADHY	CI-	UV	7/10
APPROACH	GWK*UHYRYRIA	NGG-	ULHLL	VT
ARITHMETIC	MADHABU		UHH	6
ARM	GU*OKO	MO-	LH	15/6
ARM	NJARA	*	LH	9/10
ARMPIT	NJEGEEKE	*	HLH	9/10
ARMY	ITA		UV	.10
ARRANGE(ORGANIZE)	GWT*ABARYRA	ND-	ULLLL	VT
ARRANGE(SET OUT)	KW*ARA	NJ-	UL	VT
ARRANGEMENT(SYSTEM)	MW*BANGGO	MY-	ULH	3/4
ARRIVE(AT)	GWK*INHA	NGG-	ULL	VI
ARROW	MW*GUY	MY-	UR	3/4
ARROWROOT(TARO)	NDWWMA	*	HR	9/10
ARTERY	MW*KIHA	MY-	UHL	3/4
AS	TA		U	PROC
ASHAMED(BE ASHAMED)	GWC*ONOKA	NJ-	ULHL	VI
ASK(FOR,DEMAND)	GW*YTIA	NJ-	LH	VT
ASK(QUESTION,REQUEST)	KW*WRIA	NJW-	LH	VT
ASLEEP	TORO		UR	NA3
ASSEMBLE	KW*WNGGANA	NH-	LHL	VI
ASSEMBLE(MEET)	GWC*EMANIA	NJ-	ULHL	VI
AT(PLACE)	** USE LOCATIVE MARKER			
AT(TIME)	** USE TIME WORD(UNMARKED)			
AT(WITH NAME, AS AT KAMAU'S PLACE)	KWA		B	*
ATTACK	GWDH*ARYKYRA	DH-	ULLL	VT

ATTRACT	:KWG*UUCIA	:NGG-	:ULL	:VT
AUCTION	:MW*NAARA	:MY-	:ULV	:3/4
AUNT	:TAATA	:*	:UR	:1/2
AUTOMOBILE	:MW*TOKA	:MY-	:ULH	:3/4
AUTOMOBILE	:NGGAARI	:*	:LB	:9/10
AWL	:MW*KUHA	:MY-	:ULH	:3/4
AXE	:I*DHANWA	:MA-	:UHH	:5/6
BABOON	:NWGW	:*	:HH	:9/10
BABY	:KA*ANA	:TW-	:LH	:13/12
BABY	:RWK*ENGGE	:NGG-	:ULL	:11/10
BABYSITTER	:MW*RERI	:A-	:ULL	:1/2
BACK(BODY)	:MW*GONGGO	:MY-	:ULL	:3/4
BACK(COME,GO)	:GWC*OOKA	:NJ-	:ULL	:VT
BACK(IN BACK OF)	:DHUUDHA	:WA	:UL	:P3
BACK(TAKE,GIVE)	:GWC*OOKIA	:NJ-	:ULL	:VT
BAD	:-DH*WWKU	:DH-	:ULB	:ADJ
BAD	:-*WRU	:NJ-	:LB	:ADJ
BAD(BE BAD)	:KW*AGANA	:NJ-	:LHL	:VI
BAD(GO BAD,FERMENT)	:KWG*AGATA	:NGG-	:ULLL	:VI
BAD(NAUGHTY)	:-*AGANU	:NJ-	:LBB	:ADJ
BAG(SACK)	:I*KWNIIA	:MA-	:ULHH	:5/6
BAG(STRING)	:KY*ONDO	:CI-	:UL	:7/10
BAGGAGE	:MVRIGO	:	:ULH	:4
BALL	:MW*BIIRA	:MY-	:UHR	:3/4
BAMBOO	:MW*RANGGI	:MY-	:ULV	:3/4
BANANA(BUNCH)	:MW*KORO	:MY-	:ULL	:3/4
BANANA(PLANT,FRUIT)	:I*RIGW	:MA-	:ULL	:5/6
BANK(MONEY)	:BENGGI	:*	:UL	:9/10
BANKNOTE	:NOOTI	:*	:HL	:9/10
BAR(CLUB)	:KY*RABU	:I-	:UHH	:7/10
BARGAIN(BARTER)	:GWDH*OGORA	:DH-	:ULLL	:VT
BARK(BANANA)	:I*GOTO	:MA-	:ULL	:5/6
BARK(DOG)	:GWK*WGA	:NGG-	:ULH	:VI
BARK(TREE)	:I*GOKO	:MA-	:ULH	:5/6
BARREL(CONTAINER)	:MW*TWNGGI	:MY-	:ULH	:3/4
BASIN	:KY*RAY	:I-	:ULH	:7/10
BASIN	:MBEECENI	:*	:HLH	:9/10
BASKET(LARGE OPEN MOUTH)	:RWG*ARA	:NGG-	:ULV	:11/10
BE	:-R*Y	:ND-	:U	:VINIT
BE(AUXILIARY VERB)	:GWK*ORWO	:NGG-	:ULH	:VP
BE(COME)	:KWG*YA	:NGG-	:UR	:VT
BE(IS,EQUATOR)	:NY	:	:H	:*
BEAK	:MW*DHEECE	:MY-	:ULB	:3/4
BEAN(GENERIC)	:MBOOCO	:*	:UL	:9/10
BEAR(FRUIT,CHILD)	:GWC*IARA	:NJ-	:ULH	:VT
BEARD	:NDERU	:	:UL	:10
BEAT(WIN)	:GWC*INDA	:NJ-	:ULL	:VT
BEAUTIFUL	:-DH*AKA	:DH-	:ULV	:ADJ
BEAUTIFUL	:-*EGA	:NJ-	:LB	:ADJ
BECAUSE(OF)	:NY WNDW	:WA	:HL	:P3
BECAUSE(OF)	:TOONDW	:WA	:UL	:P3
BECOME	:GWT*UYKA	:ND-	:ULH	:VI
BED	:GY*TANDA	:I-	:ULV	:7/10
BED	:W*RYRY	:MA-	:ULL	:3/6
BEDBUG	:NGGWNGGWNI	:*	:HLH	:9/10
BEE	:NJWKY	:*	:LH	:9/10
BEEHIVE	:MW*ATW	:MY-	:UV	:3/4
BEER	:NJOOHI	:	:LH	:9
BEFORE	:MBERE	:YA	:UL	:P9
BEG(ENTREAT)	:GWDH*AIDHA	:DH-	:ULL	:VT
BEGIN(COMMENCE)	:KW*AMBYRYRIA	:NH-	:ULLL	:VT
BEGIN(DO,BE FIRST)	:KW*AMBA	:NH-	:UL	:VT
BEGINNING	:KY*AMBYRYRIA	:CI-	:ULHH	:7/10
BEGINNING	:MW*AMBYRYRIO	:MY-	:ULLL	:3/4
BEHIND	:DHUUDHA	:WA	:UL	:P3
BELIEVE	:GW*YTYKIA	:NJ-	:LHL	:VT
BELL	:NGGENGGERE	:*	:LBB	:9/10
BELLY	:NDA	:*	:L	:9/10
BELT	:MW*CIBI	:MY-	:UHH	:3/4
BEND(SHARPLY)	:KWG*OCA	:NGG-	:ULH	:VT
BENEATH	:RUUNGGU	:RWA	:UL	:P11
BENEFIT	:KWG*UNA	:NG-	:ULL	:VT
BETWEEN	:GATAGATY	:KAA	:ULHL	:P13
BEWITCH	:KWR*OGA	:ND-	:ULL	:VT
BIG	:-N*ENE	:N-	:ULH	:ADJ
BILL(ACCOUNT)	:I*DHABU	:MA-	:UHH	:5/6

BILL(BANKNOTE)	:NOOTI	:*	:HL	:9/10
BIRD	:NHONI	:*	:UL	:9/10
BIRTH(GIVE BIRTH)	:GWC*IARA	:NJ-	:ULH	:VT
BITE	:KWR*WMA	:N-	:ULH	:VT
BITTER	:-R*WRW	:ND-	:ULL	:ADJ
BLACK	:-*IRW	:NJ-	:LH	:ADJ
BLACKBOARD	:RWB*AAW	:MB-	:ULH	:11/10
BLACKSMITH	:MW*TURI	:A-	:ULH	:1/2
BLANKET	:MW*RENGGETI	:MY-	:ULBB	:3/4
BLEED	:KU*URA	:NJ-	:LH	:VI
BLESS	:KWR*AADHIMA	:ND-	:ULLL	:VT
BLIND(PERSON)	:MW*TUMUUMU	:A-	:UHLH	:1/2
BLOOD	:DHAKAME	:*	:LBB	:9/10
BLOW NOSE	:KWM*IRA	:M-	:ULL	:VI
BLUNT	:-T*UUHU	:ND-	:ULB	:ADJ
BOARD	:RWB*AAW	:MB-	:ULH	:11/10
BOAT	:I*TARW	:MA-	:ULB	:5/6
BODY(CORPSE)	:KY*IMBA	:CI-	:LH	:7/10
BODY(LIVE)	:MW*YRY	:MY-	:UL	:3/4
BOIL	:GWDH*ERWKA	:DH-	:ULLL	:VI
BONE(BODY)	:I*HYNDY	:MA-	:ULB	:5/6
BOOK	:I*BUKU	:MA -	:ULL	:5/6
BOOK	:MBUKU	:*	:UL	:9/10
BORE(HOLE)	:GWT*WRA	:ND-	:ULH	:VT
BORROW	:GWK*OMBA	:NGG-	:ULL	:VT
BOSS	:MW*NENE	:A-	:ULH	:1/2
BOTH	:-ERY	:HR	:HR	:NUM
BOTHER	:GWT*ANGGA	:ND-	:ULL	:VT
BOTTLE	:*CUUBA	:MA-	:ULL	:3/6
BOTTOM(BASE)	:GY*TINA	:I-	:UHH	:7/10
BOW(WEAPON)	:W*TA	:MOO-	:UR	:3/6
BOWL	:MBAKWRI	:*	:LHR	:9/10
BOX	:I*DHANDWKW	:MA-	:ULHH	:5/6
BOY(OLDER)	:MW*ANAKE	:A-	:LBB	:1/2
BOY(YOUNG)	:KA*HYY	:TW-	:ULB	:13/12
BRAIN	:*TOMBO	:MA-	:ULB	:3/6
BRAVE(BE BRAVE)	:KW*WMYRYRIA	:NH-	:LHLL	:VT
BRAVERY	:WRWME	:	:ULH	:3
BRAZIER	:DHAGIRI	:*	:LHH	:9/10
BREAD	:MW*GATE	:MY-	:ULV	:3/4
BREAK(GENERALLY)	:KWB*UNJA	:B-	:ULH	:VT
BREAK(IN TWO)	:KU*UNA	:NH-	:LH	:VT
BREAK(OFF,IN TWO)	:GWT*UA	:ND-	:UR	:VT
BREAK(POT,DISH)	:GWK*UA	:NGG-	:UR	:VI
BREAK(SMASH)	:KW*WRAGA	:NJ-	:LHL	:VT
BREAST	:NHONDO	:*	:UL	:9/10
BREAST(CHEST)	:GY*DHWRI	:I-	:ULH	:7/10
BRIDEWEALTH	:RWR*AACIO	:ND-	:ULL	:11/10
BRIDGE	:NDARACA	:*	:ULV	:9/10
BRIGHT(NOT DARK)	:-DH*ERU	:DH-	:ULB	:ADJ
BRING	:KWR*EEHE	:ND-	:ULH	:VT
BRING(BRING TO)	:KWR*EEHERE	:ND-	:ULHL	:VD
BRING BACK	:GWC*OOKIA	:NJ-	:ULL	:VT
BRING UP(CHILD)	:KWR*ERA	:ND-	:ULL	:VT
BROAD	:-*ARIY	:NJ-	:LB	:ADJ
BROAD(BE BROAD)	:KW*ARAMA	:NJ-	:ULL	:VI
BROKEN	:-*UNYKU	:NH-	:LBB	:ADJ
BROTH	:DHAADHI	:	:LH	:3
BROTHER(GENERAL)	:*MWWRW WA NHINA			
BROTHER(MY)	:*MWWRW WA MAITW			
BROTHER(YOUR)	:*MWWRW WA NHWKWA			
BROTHER(HALF-BROTHER,GENERAL)	:*MWWRW WA IDHE			
BROTHER(MY HALF BROTHER)	:*MWWRW WA BAABA			
BROTHER(YOUR HALF-BROTHER)	:*MWWRW WA DHOOGUO			
BROTHER-IN-LAW(MY)	:MARAMU	:*	:ULV	:1/2
BRUSH TEETH	:GWK*IINHA	:NGG-	:ULL	:VT
BUCKET	:NDOO	:*	:UV	:9/10
BUFFALO	:MBOGO	:*	:UV	:9/10
BUILD	:GW*AKA	:NJ-	:LH	:VT
BULL	:NDEEGWA	:*	:UL	:9/10
BULLET	:MBWRWBWRW	:*	:ULLL	:9/10
BULLET	:RIDHAADHI	:*	:ULV	:9/10
BURN	:GWC*INA	:NJ-	:ULL	:VT
BURN(FIRE)	:GW*AKANA	:NJ-	:ULL	:VI
BURN(FOOD)	:GWC*URA	:NJ-	:ULL	:VI
BURY	:GWDH*IKA	:DH-	:ULH	:VT

BUS	:MBAADHI	:*	:UL	:9/10
BUSH(UNCULTIVATED LAND)	:GY*DHAKA	:I-	:ULV	:7/10
BUSHBUCK	:DHWARIGA	:*	:HDH	:9/10
BUSINESS(TRADE)	:MBIACARA	:*	:LHH	:9/10
BUSINESS(TRADE)	:WONJORIA	:	:ULB	:3
BUSINESSMAN	:MU*ONJORIA	:O-	:ULB	:1/2
BUT(EXCEPT)	:TIGA	:	:HH	:PV
BUT(HOWEVER)	:NOO	:	:H	:*
BUTCHER	:GWDH*YNJA	:DH-	:ULH	:VT
BUTTER	:DHIAGY	:	:HL	:9
BUTTER	:NGGORONO	:*	:LBB	:9/10
BUTTOCK	:I*TINA	:MA-	:ULH	:5/6
BUTTON	:KY*BUNGGO	:I-	:ULH	:7/10
BUY	:KWG*WRA	:NGG-	:ULL	:VT
BY(MEANS OF)	:NA	:	:U	:*
BY(WITH PASSIVE)	:NY	:	:H	:*
CAB	:TEEGIDHI	:*	:HLB	:9/10
CAKE	:GEEKI	:*	:UL	:9/10
CALABASH(BEER)	:NHANJA	:*	:XH	:9/10
CALABASH(BOTTLE-SHAPED)	:MBWWDHW	:*	:HR	:9/10
CALABASH(BOWL)	:KI*UGA	:CI-	:HR	:7/10
CALABASH(ROUND)	:KY*NHA	:I-	:UV	:7/10
CALF(ANIMAL)	:NJAW	:*	:UL	:9/10
CALF(OF LEG)	:GY*KERE	:I-	:ULV	:7/10
CALL(CALL TO,NAME)	:GW*YTA	:NJ-	:LH	:VT
CALL(TELEPHONE)	:*KWHWWRYRA DHIMW			
CAN(FUEL)	:I*REBE	:MA-	:UHH	:5/6
CAN(TIN)	:MW*KEBE	:MY-	:UHH	:3/4
CANDY	:DHEREMENDE	:*	:LBBB	:9/10
CANE(STICK)	:MW*KWANJU	:MY-	:ULB	:3/4
CAPTURE	:GWT*AHA	:ND-	:ULH	:VT
CAR	:NGGAARI	:*	:LB	:9/10
CAR(AUTOMOBILE)	:MW*TOKA	:MY-	:ULH	:3/4
CARD(PLAYING)	:KA*RATA	:TW-	:UHH	:13/12
CARE(TAKE CARE)	:KWM*ENHERERA	:M-	:ULLLL	:VT
CARPET	:MW*GEKA	:MY-	:ULH	:3/4
CARRY	:GWK*UUA	:NGG-	:ULL	:VT
CART	:NGGAARI	:*	:LB	:9/10
CART(HANDCART)	:MW*KOKOTEENI	:MY-	:ULLHL	:3/4
CARVE	:KW*AYA	:NJ-	:UL	:VT
CASE(LEGAL)	:*CIIRA	:MA-	:ULL	:3/4
CASSAVA	:MW*ANGGA	:MY-	:UL	:3/4
CASTOR OIL PLANT(RHICINUS)	:MW*ARYKI	:MY-	:LHL	:3/4
CASTOR OIL SEED	:MBARYKI	:*	:LHL	:9/10
CAT	:MBAKA	:*	:LH	:9/10
CAT	:NHAAU	:*	:LH	:9/10
CATCH	:KWNH*IITA	:NH-	:ULL	:VT
CATCH(UP WITH)	:GWK*INHYRA	:NGG-	:ULLL	:VT
CATERPILLAR	:KY*GUNHW	:I-	:ULV	:7/10
CATTLE	:INDO	:	:UL	:10
CAUSE	:GWT*WMA	:ND-	:ULH	:VT
CAVE	:NGGURUNGGA	:*	:LBB	:9/10
CEMENT	:DHIMITI	:	:LHL	:3
CENT	:DHENDI	:*	:LH	:9/10
CENT(FIFTY-CENT COIN)	:DHUMUNI	:*	:LHH	:9/10
CENT(FIVE-CENT PIECE)	:NDURURU	:*	:LHR	:9/10
CENT(TEN-CENT COIN)	:*TEENI	:MA-	:UHL	:3/6
CENT(TWENTYFIVE CENTS)	:M*BEECA INHAANHA			
CHAIN	:MW*NHORORO	:MY-	:ULHL	:3/4
CHAIR	:GY*TY	:I-	:UV	:7/10
CHALK	:*COKA	:MA-	:ULH	:3/6
CHANCE(OPPORTUNITY)	:MW*ANHA	:MY-	:LB	:3/4
CHANGE	:KWG*ARWRA	:NGG-	:ULLL	:VT
CHANGE	:KWG*ARWRWKA	:NGG-	:ULLLL	:VI
CHANGE(CLOTHES,MONEY)	:GWC*YNJIA	:NJ-	:ULH	:VT
CHANGE(MONEY)	:KWB*UNJA	:B-	:ULH	:VT
CHANGE(MONEY BACK)	:MATIGARI		:ULHB	:6
CHAPTER	:GY*CUNJY	:I-	:ULL	:7/10
CHASE(AFTER)	:GWT*ENGERIA	:ND-	:ULLL	:VT
CHEEK	:RWDH*YYA	:DH-	:ULB	:9/10
CHEETAH	:NGGINHARACA	:*	:LHLL	:9/10
CHEST(BODY)	:GY*DHWRI	:I-	:ULH	:7/10
CHEST(BOX)	:I*DHANDWKW	:MA-	:ULHH	:5/6
CHEW	:GWT*ANUKA	:ND-	:ULHL	:VT
CHICK	:NJUI	:*	:R	:9/10
CHICKEN	:NGGWKW	:*	:LB	:9/10

CHILD(GENERAL)	:MW*ANA	:CI-	:LH	:1/10
CHILD(SMALL)	:KA*ANA	:TW-	:LH	:13/12
CHIN	:KY*RERU	:I-	:ULL	:7/10
CHOOSE	:GWC*AGWRA	:NJ-	:ULHL	:VT
CHOOSE	:GWDH*UURA	:DH-	:ULL	:VT
CIGARETTE	:DHIGARA	:*	:LHL	:9/10
CINEMA	:DHENEMA	:*	:ULH	:9/10
CIRCLE	:GY*DHIWRWRI	:I-	:UHLH	:7/10
CITY(RARELY)	:MW*CIY	:MY-	:UL	:3/4
CLAIM(DEBT)	:KWR*ANDWRA	:N-	:ULLL	:VT
CLASS(ROOM)	:KY*RAADHI	:I-	:UHL	:7/10
CLAW	:GWK*UNHA	:NGG-	:ULL	:VT
CLAW	:R*WARA	:ND-	:LH	:11/10
CLAY	:RYWMBA	:	:LH	:5
CLEAN	:-DH*ERU	:DH-	:ULB	:ADJ
CLEAN(BE CLEAN)	:GWDH*ERA	:DH-	:ULH	:VI
CLEAR(BE CLEAR,BRIGHT)	:GWDH*ERA	:DH-	:ULH	:VI
CLEAR(LAND)	:GWT*WGWTA	:ND-	:ULLL	:VT
CLERK	:KA*RANI	:TW-	:UHH	:13/12
CLEVER	:-*WGY	:NJ-	:LB	:ADJ
CLOCK	:DHAA	:*	:HH	:9/10
CLOSE(PUT ON LID)	:GWK*UNYKA	:NGG-	:ULHL	:VT
CLOSE(SHUT)	:KWH*INGGA	:H-	:ULH	:VT
CLOSE(TO)	:HAKUHY	:NA	:ULB	:M
CLOTH	:GY*TAMBAYA	:I-	:UHLH	:7/10
CLOTH	:NGGUO	:*	:UL	:9/10
CLOTHES	:NGGUO	:	:UL	:10
CLOUD	:I*TU	:MA-	:UL	:5/6
CLUB(BAR)	:KY*RABU	:I-	:UHH	:7/10
CLUB(SOCIETY)	:KY*AMA	:CI-	:UL	:7/10
CLUB(WEAPON)	:NJWGWMA	:*	:ULV	:9/10
COAT	:I*GOOTI	:MA-	:ULL	:5/6
COAT(OVERCOAT)	:KA*BUUTI	:TW-	:ULL	:13/12
COCKROACH	:NHENJE	:*	:LB	:9/10
COLD(DISEASE)	:HOMA	:*	:UL	:9/10
COLD(TEMPERATURE)	:HEHO	:*	:LH	:9/10
COLLECT(COME TOGETHER)	:KW*WNGGANA	:NH-	:LHL	:VI
COLOR	:*RANGGI	:MA-	:ULV	:3/6
COMB	:GWC*ANWRA	:NJ-	:ULHL	:VT
COMB	:GY*CANWRI	:I-	:ULXH	:7/10
COME	:GW*WKA	:NJ-	:LH	:VI
COME	:NJW	:	:H	:VIMP
COME(OUT,FROM)	:KU*UMA	:NH-	:LH	:VT
COME BACK	:GWC*OOKA	:NJ-	:ULL	:VI
COME OUT(BE UPROOTED)	:KWG*WWKA	:NGG-	:ULH	:VI
COME UPON	:GWK*ORA	:NGG-	:ULH	:VT
COMMAND	:GW*ADHA	:NJ-	:UL	:VT
COMMAND(MENT)	:*WADHO	:MA-	:ULL	:3/6
COMMAND(MENT)	:RY*ADHANI	:MA-	:ULL	:5/6
COMMUNITY(RIDGE)	:RWG*ONGGO	:NG-	:ULL	:11/10
COMPARE	:KWG*EREKANIA	:NGG-	:ULLLL	:VT
COMPLAIN	:GWT*ETA	:ND-	:ULH	:VI
COMPLETE	:-G*IMA	:NG-	:ULL	:ADJ
COMPOSE(MUSIC,LITERATURE)	:GWT*UNGGA	:ND-	:ULL	:VT
CONFESS	:KU*UMBWRA	:NH-	:ULL	:VT
CONSOLE	:GWK*IRIA	:NGG-	:ULH	:VT
CONTINUE	:*GWDHIY NA MBERE			
CONVERSE	:GWT*EERETA	:ND-	:ULLL	:VI
COOK	:KWR*UGA	:ND-	:ULH	:VT
COOK(OCCUPATION)	:MW*MBICI	:A-	:ULB	:1/2
COPPER	:MW*NHAKA	:MY-	:ULH	:3/4
CORN(MAIZE)	:MBEMBE	:*	:LH	:9/10
CORPSE	:KY*IMBA	:CI-	:LH	:7/10
COST	:KU*UMA	:NH-	:LH	:VT
COTTON	:MBAMBA	:*	:UL	:9/10
COUGH	:GWK*ORORA	:NGG-	:ULHL	:VI
COUNCIL	:KY*AMA	:CI-	:UL	:7/10
COUNT	:GWT*ARA	:ND-	:ULH	:VT
COUNTRY(LAND)	:DHY	:*	:V	:9/10
COUNTRY(POLITICAL)	:*BWRWRI	:MA-	:ULLB	:3/6
COURT(LAW)	:I*GOOTI	:MA-	:ULL	:5/6
COURT(TAKE TO COURT)	:GWDH*ITANGGA	:DH-	:ULLL	:VT
COVER(WITH LID)	:GWK*UNYKA	:NGG-	:ULHL	:VT
COVER(ROOF)	:KWG*ITA	:NGG-	:ULL	:VT
COW	:NGOMBE	:*	:UL	:9/10
COW(HEIFER)	:MOORI	:*	:UL	:9/10

COWARD(LY)	:KY*GUOYA	:I-	:ULH	:7/10
COWARDICE	:GUOYA	:	:LH	:3
CRAWL	:GWT*AMBA	:ND-	:ULH	:VI
CRAZY	:-G*WRWKI	:NGG-	:ULL	:ADJ
CREATE	:KW*WMBA	:NH-	:LH	:VT
CREATURE	:KY*WMBE	:CI-	:LB	:7/10
CRIPPLE(D)	:KY*ONJE	:CI-	:UL	:7/10
CROCODILE	:KY*NGANGI	:I-	:ULB	:7/10
CROPS(EDIBLE)	:IRIO	:	:UR	:10
CROSS(ROAD)	:GWK*YRA	:NGG-	:ULH	:VT
CROW	:I*GOOGO	:MA-	:UHR	:5/6
CROWD	:KY*RYNDY	:I-	:ULV	:7/10
CRY(CRY OUT,WEEP)	:KWR*YRA	:ND-	:ULL	:VI
CULTIVATE	:KWR*YMA	:N-	:ULL	:VT
CUP	:GY*KOMBE	:I-	:ULV	:7/10
CURSE	:KWR*UMA	:N-	:ULH	:VT
CUSHION	:MU*UTO	:MI-	:UL	:3/4
CUSTOM(LAW,RITUAL)	:KY*RYRA	:I-	:ULH	:7/10
CUSTOM(MANNER)	:MW*TUGO	:MY-	:ULH	:3/4
CUT(DOWN,UP)	:GWT*EMA	:ND-	:ULH	:VT
CUT(HAIR)	:KW*ENJA	:NH-	:LH	:VT
CUT(OFF)	:KWR*ENGGA	:N-	:ULH	:VT
CUT(SHORT)	:GWT*INIA	:ND-	:ULL	:VT
DANCE	:KW*INA	:NH-	:LH	:VT
DANCE	:NDAACI	:*	:UL	:9/10
DANCE	:RW*YMBO	:NH-	:LH	:11/10
DARK(GET DARK, NIGHTFALL)	:GWT*UKA	:ND-	:ULH	:VI
DARKNESS	:NDUMA	:*	:LB	:9/10
DAUGHTER	:MW*ARY	:A-	:UV	:1/2
DAWN	:GWK*YA	:NGG-	:UR	:VI
DAY(LIGHT)	:MW*DHENHA	:MY-	:ULV	:3/4
DAY(SPEND THE DAY)	:GWT*INDA	:ND-	:ULH	:VT
DEAD	:-K*UW	:NGG-	:UR	:ADJ
DEAR(LOVED ONE)	:MW*ENDWA	:E-	:UV	:1/2
DEATH	:GYKUW	:	:UR	:7
DEBT	:*DHIIRY	:MA-	:ULL	:3/6
DECIDE	:GWT*UA	:ND-	:UR	:VT
DEEP	:-R*IKU	:ND-	:ULV	:ADJ
DEFEND	:KWG*ITYRA	:NGG-	:ULLL	:VT
DESTROY(PUT AN END TO)	:KWN*IINA	:N-	:ULL	:VT
DEVIL	:NGGOMA	:*	:UV	:9/10
DEW	:IME	:	:UL	:5
DIE	:GWK*UA	:NGG-	:UR	:VI
DIFFERENCE	:WTIGANU	:	:ULHL	:3
DIFFERENCE(TELL THE DIFFERENCE)	:GWK*WWRANA	:NGG-	:ULHL	:VT
DIFFERENT(DISTINCT)	:MWANHA	:	:LB	:NA3
DIFFICULT	:-R*ITW	:ND-	:ULL	:ADJ
DIG(IN FARMING)	:GWC*IMBA	:NJ-	:ULL	:VT
DIG(UP,HOLE)	:KW*ENJA	:NH-	:UL	:VT
DIRECTION	:MW*ENA	:MY-	:UL	:3/4
DIRT(FILTH)	:GYKO	:	:UR	:7
DIRT(SOIL)	:*TYYRI	:MA-	:ULH	:3/6
DISAPPEAR	:KW*WRA	:NJ-	:LH	:VI
DISCOVER(REALIZE)	:KWM*ENHA	:M-	:ULL	:VT
DISCUSS(LEGAL)	:GWC*IIRA	:NJ-	:ULL	:VT
DISEASE	:MW*RIMW	:MY-	:ULH	:3/4
DISLIKE	:KWM*ENA	:M-	:ULH	:VT
DISTINGUISH BETWEEN	:GWK*WWRANA	:NGG-	:ULHL	:VT
DISTRICT	:I*TYYRI	:MA-	:ULL	:5/6
DISTRICT(RIDGE)	:RWG*ONGGO	:NG-	:ULL	:11/10
DIVIDE(IN PARTS)	:KWG*AYANIA	:NGG-	:ULLL	:VT
DIVIDE(SHARE)	:KWG*AYA	:NGG-	:ULL	:VT
DO	:GW*YKA	:NJ-	:L:	:VT
DO(WORK)	:*KWRUTA WYRA			
DOCTOR(PHYSICIAN)	:RYGYTAARY	:*	:1LHL	:1/2
DOCTOR(TRADITIONAL)	:MWNDW MW*GO	:A-	:ULLL	:1/2
DOCTOR(TREAT MEDICALLY)	:KWR*IGITA	:ND-	:ULHL	:VT
DOCTOR(PHYSICIAN)	:*NDAGYTAARY	:MA-	:ULLHL	:1/2
DOG	:NGGITY	:*	:LH	:9/10
DOG	:NGGUI	:*	:HH	:9/10
DONKEY	:BUNDA	:*	:UL	:9/10
DONKEY	:NDIGIRI	:*	:ULL	:9/10
DONKEY	:NGUNDA	:*	:UL	:9/10
DOOR(CLOSURE)	:*RIIGY	:MA-	:ULL	:5/6
DOOR(WAY)	:MW*RANGGO	:MY-	:ULL	:3/4
DOOR(WAY)	:MW*ROMO	:MY-	:ULL	:3/4

DOUBT	:NGGANJA	:*	:LB	:9/10
DOVE	:NDUTUURA	:*	:ULV	:9/10
DOWN	:DHV	:	:V	M
DRAG	:GWK*URURIA	:NGG-	:ULLL	:VT
DRAW WATER	:GWT*AHA	:ND-	:ULH	:VT
DREAM	:KWR*OOTA	:ND-	:ULH	:VI
DRESS	:KWG*UYKA	:NGG-	:ULL	:VT
DRESS	:NGGUO	:*	:UL	:9/10
DRILL(BORE)	:GWDH*EGEDHA	:DH-	:ULLL	:VT
DRINK	:KWNH*UA	:NH-	:UR	:VT
DRINK(SIP)	:GWK*UNDA	:NGG-	:ULH	:VT
DRIVE(CAR)	:GWT*WARA	:ND-	:ULH	:VT
DRIVER	:ND*EREBA	:MAT-	:ULLH	:9/6
DROP(LET FALL)	:KWR*EKIA	:ND-	:ULL	:VT
DRUM	:NDARAKA	:*	:ULV	:9/10
DRUNK(ARD)	:MW*RVYU	:A-	:ULR	:1/2
DRUNK(BE DRUNK,INTOXICATED)	:KWR*VYO	:ND-	:ULH	:VP
DRY	:-*WWW	:NH-	:LH	:ADJ
DUCK	:MBATA	:*	:LB	:9/10
DUST	:RWK*WNGGW	:NGG-	:ULV	:11/10
EAGLE	:NDERI	:*	:LH	:9/10
EAR	:GW*TW	:MA-	:UR	:15/6
EARLY	:TENE	:	:UL	:TN3
EARTH(SOIL)	:*TVVRI	:MA-	:ULH	:3/6
EARTH(WORLD)	:DHY	:*	:V	:9/10
EAST	:IDHERERO	:	:ULLL	:5
EAST	:IRADHYRO	:	:ULHL	:5
EASY	:-H*WDHW	:H-	:ULH	:ADJ
EAT	:KWR*YA	:ND-	:UR	:VT
EDGE(SIDE)	:R*WERE	:ND-	:UL	:11/10
EDGE(SIDE)	:RWT*ERE	:ND-	:ULB	:11/10
EDUCATE	:KW*WHYGIA	:NJ-	:LHL	:VT
EDUCATION	:GY*DHOOMO	:I-	:ULH	:7/10
EGG	:I*TUMBY	:MA-	:ULB	:5/6
EIGHT	:-NAANA(INHAANHA)	:UHL	:UHL	:NUM
EIGHTY	:*MVRONGGO YNAANA			
ELAND	:NAMW	:*	:HL	:9/10
ELBOW	:KY*GOOKOORA	:I-	:ULHL	:7/10
ELDER	:MW*DHUURI	:A-	:ULL	:1/2
ELECT	:GWC*AGWRA	:NJ-	:ULHL	:VT
ELECT	:GWDH*UURA	:DH-	:ULL	:VT
ELEPHANT	:NJOGU	:*	:UL	:9/10
EMBARASSMENT	:DHONI	:	:LH	:10
EMPTY	:-DH*ERI	:DH-	:ULH	:ADJ
ENCOURAGE	:KW*WMVRVRIA	:NH-	:LHLL	:VT
ENCOURAGE(TO DO)	:KWR*INGGVRVRIA	:N-	:ULHLL	:VT
END	:MW*DHIA	:MV-	:ULH	:3/4
END(BE EXHAUSTED)	:GWDH*IRA	:DH-	:ULH	:VI
ENDURE	:KW*WMVRVRIA	:NH-	:LHLL	:VT
ENEMY	:DHW	:*	:R	:9/10
ENOUGH	:-*IGANU	:NJ-	:ULB	:ADJ
ENOUGH(BE ENOUGH)	:KW*IGANA	:NJ-	:ULL	:VI
ENTER(GO INTO)	:GWT*OONHA	:ND-	:ULH	:VT
ENTRANCE	:MW*ROMO	:MV-	:ULL	:3/4
ENVELOPE	:MBAHACA	:*	:LHH	:9/10
ERASER	:RABA	:*	:LH	:9/10
EVENING(IN THE)	:HWAY-INY	:	:LHR	:TN3
EVERY	:O	:	:U	:PROC
EXAM(INATION,TEST)	:KY*GERANIO	:I-	:ULLL	:7/10
EXCEPT	:TIGA	:	:HH	:PV
EXCHANGE	:GWK*WWRANIA	:NGG-	:ULHL	:VI
EXCRETE(DEFECATE)	:KWM*YA	:M-	:UR	:VI
EXPECT	:GWT*AANHA	:ND-	:ULL	:VT
EXPENSIVE	:GORO	:	:UL	:NA3
EXPERT(CRAFTSMAN)	:*BUNDI	:MA-	:ULH	:1/2
EXPERT	:NJOORUA	:*	:LR	:9/10
EYELASH	:RWB*UTU	:MB-	:UHH	:11/10
EYELID	:KY*MONE	:I-	:UHH	:7/10
FACE	:W*DHIW	:MOO-	:UR	:3/6
FACTORY	:KY*GANDA	:I-	:ULL	:7/10
FAIL(BE UNABLE)	:KWR*EMWO	:N-	:ULL	:VP
FAINT	:KWR*INGGVKA	:N-	:ULHL	:VI
FALL	:KWG*WA	:NGG-	:UR	:VI
FAME	:NGGUMO	:*	:LH	:9/10
FAMILY	:MBARY	:*	:LB	:9/10
FAMINE	:NGARAGU	:*	:ULH	:9/10

FAR(FROM)	:HARAAYA	:NA	:ULV	:M
FAR(FROM)	:KWRAAYA	:NA	:ULV	:M
FARM	:KWR*YMA	:N-	:ULL	:VT
FARM	:MW*GWNDA	:MY-	:ULL	:3/4
FARMER	:MW*RYMI	:A-	:ULL	:1/2
FAT	:-N*ORU	:N-	:ULV	:ADJ
FAT(GREASE)	:MAGUTA	:	:ULH	:6
FAT(MEAT)	:I*DHUUNHA	:MA-	:UXH	:5/6
FATHER(HIS)	:*IDHE	:MA-	:UV	:1/2
FATHER(MY)	:*BAABA	:AA-	:ULR	:1/2
FATHER(YOUR)	:*DHOOGUO	:MA-	:LH	:1/2
FATHER-IN-LAW	:MW*DHONI	:A-	:ULH	:1/2
FEAR	:GUOYA	:	:LH	:3
FEAR	:GWY*TIGYRA	:NDYY-	:LHHL	:VR
FEAST	:NDYA	:*	:R	:9/10
FEATHER	:RU*OYA	:NJ-	:UV	:11/10
FEMALE(ANIMAL)	:MW*GOMA	:MY-	:UHL	:3/4
FENCE(HEDGE)	:RWG*IRI	:NGG-	:ULL	:11/10
FERMENT	:KWG*AGATA	:NGG-	:ULLL	:VI
FERTILE(LAND)	:-N*ORU	:N-	:ULV	:ADJ
FETCH	:KWG*YYRA	:NGG-	:ULL	:VT
FEW	:-N*IINI	:N-	:UHV	:ADJ
FEW	:-T*ARE	:ND-	:ULB	:ADJ
FIELD(FARM)	:MW*GWNDA	:MY-	:ULL	:3/4
FIFTY	:*MYRONGGO YTAANO			
FIG TREE	:MW*KWYW	:MY-	:ULH	:3/4
FIGHT	:KWR*WA	:ND-	:ULL	:VT
FIGHT(ING)	:MBAARA	:*	:HR	:9/10
FIND(DISCOVER)	:GWK*ORA	:NGG-	:ULH	:VT
FIND(SEE)	:KU*OHA	:NH-	:LH	:VT
FIND(TAKE)	:KU*OYA	:NJ-	:LH	:VT
FIND OUT	:KWM*ENHA	:M-	:ULL	:VT
FINE(LEGAL)	:BAINY	:*	:LHH	:9/10
FINE(LEGAL)	:KWB*AINA	:MB-	:ULL	:VT
FINGER	:KY*ARA	:CI-	:LH	:7/10
FINGERNAIL	:R*WARA	:NDW-	:LH	:11/10
FINISH(BE FINISHED,EXHAUSTED)	:GWDH*IRA	:DH-	:ULH	:VI
FINISH(COME TO AN END)	:KWR*YYKA	:ND-	:ULL	:VI
FINISH(COMPLETE)	:KWR*YYKIA	:ND-	:ULL	:VT
FINISH(COMPLETE,EXHAUST)	:KWN*IINA	:N-	:ULL	:VT
FIRE	:MW*AKI	:MY-	:UL	:3/4
FIRE(FROM JOB)	:KWB*UUTA	:MB-	:ULL	:VT
FIREPLACE	:*RIIKO	:MA-	:ULH	:5/6
FIREWOOD	:RWK*W	:NGG-	:UR	:11/10
FIREWOOD(GATHER FIREWOOD)	:*KUUNA NGGW			
FIRST	:MBERE	:	:UL	:AN
FIRST(ADJECTIVE)	:KWAMBYRYRIA	:	:ULLL	:AN
FIRST(DO,BE FIRST)	:KW*AMBA	:NH-	:UL	:VT
FISH	:KY*WNGGWYW	:CI-	:HDH	:7/10
FISHHOOK	:NDWANO	:*	:UL	:9/10
FIST	:NGGUNDI	:*	:UV	:9/10
FIVE	:-TAANO(IDHAANO)	:ULH	:UHH	:NUM
FIX(UP)	:GWDH*ONDEKA	:DH-	:ULHL	:VT
FLAG	:BENDERA	:*	:ULH	:9/10
FLAME	:RWRYR*YMBY	:NYN-	:ULLB	:11/10
FLEE	:KW*WRA	:NJ-	:LH	:VI
FLOAT	:KWR*ERA	:ND-	:ULL	:VI
FLOCK	:R*WWRU	:ND-	:UL	:11/10
FLOOR(STORY)	:NGGOROBA	:*	:ULH	:9/10
FLOUR	:MWTU	:	:UL	:3
FLOWER	:I*HWA	:MA-	:UHH	:5/6
FLU	:KY*MIIRI	:I-	:ULH	:7/10
FLY	:NGGI	:*	:L	:9/10
FLY(UP)	:KW*WMBWKA	:NH-	:LHL	:VI
FLY(UP,AWAY)	:KWG*WRWKA	:NGG-	:ULLL	:VI
FLY WHISK	:GY*CUDHY	:I-	:ULH	:7/10
FOLD	:GWK*WNJA	:NGG-	:ULH	:VT
FOLLOW	:KWR*WMYRYRA	:N-	:ULHLL	:VT
FOOD	:IRIO	:	:UR	:10
FOOL(ISH)	:KY*RIMW	:I-	:ULH	:7/10
FOOLISH	:-K*YYGU	:NGG-	:ULB	:ADJ
FOOT(BODY)	:KW*GWRW	:MA-	:ULL	:15/6
FOOT(MEASURE)	:BUUTI	:*	:UL	:9/10
FOOTBALL	:MW*BIIRA	:MY-	:UHR	:3/4
FOOTBALL(PLAY)	:*KWHWWRA MWBIIRA			
FOREHEAD	:DHIIDHI	:*	:UL	:9/10

FOREIGN	:-G*ENI	:NG-	:ULL	:ADJ
FOREMAN	:NHABAARA	:*	:LHH	:1/2
FOREST	:MW*TITW	:MY-	:ULH	:3/4
FORGET	:KWR*IGANYRWO	:ND-	:ULHLL	:VP
FORGET	:KW*WRWO	:NJ-	:LH	:VP
FORGIVE	:KU*OHERA	:NJ-	:LHL	:VT
FORK	:*WWMA	:MA-	:UHR	:3/6
FORM(ORGANIZE)	:GWT*UNGGA	:ND-	:ULL	:VT
FORTY	:*MYRONGGO YNA			
FOUR	:-NA(INHA)	:UL	:UH	:NUM
FREE	:TWHW	:	:LB	:AN
FRIEND	:MW*RAATA	:A-	:ULH	:1/2
FRIGHTENED(BE FRIGHTENED)	:KWM*AKA	:M-	:ULL	:VI
FROG	:KY*WRA	:CI-	:LV	:7/10
FROM	:KUUMA	:	:LH	:PV
FRONT(IN FRONT)	:MBERE	:YA	:UL	:P9
FRUIT	:I*TUNDA	:MA-	:ULB	:5/6
FRYING PAN	:RWG*YYO	:NGG-	:ULL	:11/10
FULL(BE FULL)	:KW*IYWRA	:NJ-	:LHL	:VI
FUR	:*GUOYA	:MA-	:ULV	:3/6
GALL(BLADDER)	:NHONGGO	:*	:LH	:9/10
GAME	:GY*WDHI	:CI-	:UL	:7/10
GAME(PLAY)	:I*DHAAKO	:MA-	:ULL	:5/6
GARDEN(FIELD)	:MW*GWNDA	:MY-	:ULL	:3/4
GAS(OLINE)	:BEETWRW	:	:ULH	:9
GATHER(TOGETHER)	:KW*WNGGANA	:NH-	:LHL	:VI
GATHER FIREWOOD	:*KUUNA NGGW			
GAZELLE	:DHWARA	:*	:HL	:9/10
GENEROUS	:-T*AANA	:ND-	:ULL	:ADJ
GET(ACQUIRE,BECOME)	:KWG*YA	:NGG-	:UR	:VT
GET(GO GET)	:KWG*YYRA	:NGG-	:ULL	:VT
GET UP	:GW*WKYRA	:NJ-	:LHL	:VI
GIRAFFE	:NDWIGA	:*	:UL	:9/10
GIRL(OLDER)	:MW*IRYYTU	:A-	:LBB	:1/2
GIRL(YOUNG)	:KA*IRYYTU	:TW-	:LBB	:13/12
GIVE(TO)	:KWN*ENGGERA	:N-	:ULHL	:VD
GIVE BACK	:GWC*OOKIA	:NJ-	:ULL	:VT
GIVE BIRTH	:GWC*IARA	:NJ-	:ULH	:VT
GLASS(MATERIAL,DRINKING)	:NGGIRAADHI	:*	:LHL	:9/10
GO(TO,AWAY)	:GWDH*IY	:DH-	:UR	:VI
GO AROUND(CIRCLE)	:GWDH*IWRWRWKA	:DH-	:ULHLL	:VI
GO BACK	:GWC*OOKA	:NJ-	:ULL	:VI
GO BAD(FERMENT)	:KWG*AGATA	:NGG-	:ULLL	:VI
GO OUT	:KU*UMA	:NH-	:LH	:VT
GOAT	:MBWRI	:*	:LH	:9/10
GOAT(HE-GOAT)	:DHENGGE	:*	:UL	:9/10
GOD	:NGGAI	:	:UV	:1
GOLD	:DHAHABU	:*	:UHB	:9/10
GOOD	:-*EGA	:NJ-	:LB	:ADJ
GOOD(BE,LOOK GOOD)	:KW*AGYRA	:NJA-	:LHL	:VI
GOOD(BE GOOD FOR)	:KWG*UNA	:NG-	:ULL	:VT
GOOD(OBEDIENT)	:-*ADHYKI	:NJ-	:ULL	:ADJ
GOOD(TASTING)	:MWRYO	:	:UR	:NA3
GOODBYE(LEAVING)	:*TIGWO NA WEGA			
GOODBYE(STAYING)	:*DHIY NA WEGA			
GOODNESS	:*WEGA	:MA-	:ULB	:3/6
GOURD(LONG)	:GY*TETE	:I-	:ULB	:7/10
GOURD(PLANT)	:RW*WNGGW	:NH-	:LB	:11/10
GOVERN	:GW*ADHA	:NJ-	:UL	:VT
GOVERN	:GW*ADHANA	:NJ-	:ULL	:VI
GOVERNMENT	:DHIRIKAARI	:*	:ULLL	:9/10
GOVERNOR	:BARWWDHI	:*	:LHL	:1/2
GRAIN(CEREAL)	:IRIO	:	:UR	:10
GRANARY	:I*KWMBY	:MA-	:ULL	:5/6
GRANDFATHER(MY)	:GUUKA	:*	:UV	:1/2
GRANDMOTHER(MY)	:CWWCW	:*	:UR	:1/2
GRASS	:NHEKI	:	:UV	:9
GRAVE	:MBYYRYRA	:*	:LHL	:9/10
GREASE	:MAGUTA	:	:ULH	:6
GREAT	:-N*ENE	:N-	:ULH	:ADJ
GREEDY	:-K*OROKU	:NGG-	:ULLB	:ADJ
GREEN(VEGETATION)	:-R*URU	:ND-	:ULV	:ADJ
GREET	:KWG*EIDHIA	:NGG-	:ULH	:VT
GRIND	:GWDH*YYA	:DH-	:ULL	:VT
GROUP	:GY*KUNDI	:I-	:ULV	:7/10
GROW(BIG)	:KWN*ENEHA	:N-	:ULHL	:VI

GROW(RAISE)	:GWK*WRIA	:NGG-	:ULH	:VT
GROW(SPROUT)	:KWM*ERIA	:M-	:ULL	:VI
GROW(UP,OLD)	:GWK*WRA	:NGG-	:ULH	:VI
GRUEL	:WCWRW	:	:ULV	:3
GUEST	:MW*GENI	:A-	:ULL	:1/2
GUINEAFOWL	:NGGANGGA	:*	:LH	:9/10
GUN(RIFLE)	:MW*CINGGA	:MY-	:ULV	:3/4
HABIT	:MW*TUGO	:MY-	:ULH	:3/4
HAIR(BODY)	:*GUOYA	:MA-	:ULV	:3/6
HAIR(HEAD)	:NJUVRV	:*	:LH	:9/10
HALF	:NUDHU	:*	:LH	:9/10
HAMMER	:NHONDO	:*	:UL	:9/10
HAND	:GU*OKO	:MO-	:LH	:15/6
HAND	:NJARA	:*	:LH	:9/10
HAND OVER(TO)	:KWN*ENGGERA	:N-	:ULHL	:VD
HANDICAPPED(PERSON)	:KV*ONJE	:CI-	:UL	:7/10
HANDKERCHIEF	:GV*TAMBAVA	:I-	:UHLH	:7/10
HANDLE	:NGGWATVRO	:*	:LHL	:9/10
HANDLE	:NHIITVRO	:*	:ULL	:9/10
HANDSOME	:-DH*AKA	:DH-	:ULV	:ADJ
HANG(DOWN)	:GWC*UUHA	:NJ-	:ULL	:VI
HANG(TO DRY)	:KW*ANVKA	:NH-	:LHL	:VT
HANG(UP)	:GWC*UURIA	:NJ-	:ULL	:VT
HAPPEN	:GWT*UVKA	:ND-	:ULH	:VI
HAPPINESS	:GVKENO	:	:ULH	:7/10
HAPPY(BE HAPPY)	:GWK*ENA	:NGG-	:ULH	:VI
HAPPY(MAKE HAPPY)	:GWK*ENIA	:NGG-	:ULH	:VT
HARD(BE TOO HARD FOR)	:KWR*EMA	:N-	:ULL	:VT
HARD(DIFFICULT)	:-R*ITW	:ND-	:ULL	:ADJ
HARD(STIFF)	:-*WMW	:NH-	:LH	:ADJ
HARE	:MBWKW	:*	:HH	:9/10
HARTEBEEST	:NGGONDI	:*	:LB	:7/10
HARVEST	:KWG*EDHA	:NGG-	:ULL	:VT
HAT	:NGGWBIIA	:*	:LHR	:9/10
HATE	:GWDH*WWRA	:DH-	:ULH	:VT
HATE	:KWM*ENA	:M-	:ULH	:VT
HAVE	:KWG*VA	:NGG-	:UR	:VT
HAVE	:-R*V	:ND-	:U	:VINIT
HAVE A CHILD	:GWC*IARA	:NJ-	:ULH	:VT
HEAD	:KV*ONGGO	:CI-	:UV	:7/10
HEAD	:MW*TWE	:MY-	:UR	:3/4
HEAL(TREAT)	:GWDH*ONDEKA	:DH-	:ULHL	:VT
HEALTHY	:-G*IMA	:NG-	:ULL	:ADJ
HEAR	:KW*IGUA	:NJ-	:LH	:VT
HEART	:NGGORO	:*	:LH	:9/10
HEAT	:WRUGARY	:	:ULLL	:3
HEAVY	:-R*ITW	:ND-	:ULL	:ADJ
HEDGE	:RWG*IRI	:NGG-	:ULL	:11/10
HEEL	:NDIIRA	:*	:HH	:9/10
HELLO(FIRST SPEAKER)	:*WY MWEGA/MWRY EEGA			
HELLO(RESPONSE)	:*NDY MWEGA/TWRY EEGA			
HELP(ASSIST)	:GWT*EIDHIA	:ND-	:ULH	:VT
HELP(BENEFIT)	:KWG*UNA	:NG-	:ULL	:VT
HEN	:MW*ERA	:MY-	:HR	:3/4
HEN	:MW*GOMA	:MY-	:UHL	:3/4
HER(S)(CLASS 1)	:-AKE	:UV	:LB	:POSS
HER(S)(NOT CLASS 1)	:-A PRONOUN	:UV	:LB	:POSS
HERD	:KWR*VIDHIA	:ND-	:ULH	:VT
HERD	:R*WWRU	:ND-	:UL	:11/10
HERE(IT IS)	:K*E	:NGG-	:H	:VIMP
HIDE	:RW*WA	:NJ-	:LH	:11/10
HIDE(SOMETHING)	:KWH*IDHA	:H-	:ULH	:VT
HIGHWAY	:BARABARA	:*	:ULLL	:9/10
HIGHWAY	:KY*NGARATUA	:I-	:ULHH	:7/10
HILL	:KY*RYMA	:I-	:ULL	:7/10
HIP(S)	:DHWNW	:*	:LB	:9/10
HIPPOPOTAMUS	:NGGUUW	:*	:UV	:9/10
HIRE(CAR,ETC)	:GWK*OMBORA	:NGG-	:ULLL	:VT
HIRE(EMPLOY)	:KW*ANDYKA	:NH-	:ULL	:VT
HIS(CLASS 1)	:-AKE	:UV	:LB	:POSS
HIS(NOT CLASS 1)	:-A PRONOUN	:UV	:LB	:POSS
HIT(STRIKE)	:KWG*WDHA	:NGG-	:ULH	:VT
HIVE(BEEHIVE)	:MW*ATW	:MY-	:UV	:3/4
HOE	:GWC*IMBA	:NJ-	:ULL	:VT
HOE	:I*CEMBE	:MA-	:ULB	:5/6
HOLD(ON TO)	:KWNH*IITA	:NH-	:ULL	:VT

HOLE(PIT)	:I*RIMA	:MA-	:ULL	:5/6
HOLIDAY(FESTIVITY)	:DHIGWKW	:*	:ULH	:9/10
HOLIDAY(VACATION)	:R*WWDHA	:ND-	:XH	:11/10
HOME(STEAD)	:MW*CIY	:MY-	:UL	:3/4
HONEY	:WWKY	:	:LH	:3
HONOR	:GWT*YYA	:ND-	:ULH	:VT
HONOR	:GYTYYO	:	:ULH	:7
HOOK(FISHHOOK)	:NDWANO	:*	:UL	:9/10
HOOK(FOR HANGING)	:KY*HOOCIO	:I-	:ULH	:7/10
HORN(BLOWING)	:*CORO	:MA-	:ULH	:3/6
HORSE	:MBARADHI	:*	:LHL	:9/10
HOSPITAL	:DHIBITAARY	:*	:ULHL	:9/10
HOT(BE HOT-WEATHER)	:KW*ARA	:NJ-	:LH	:VI
HOTEL	:MW*KAAWA	:MY-	:ULR	:3/4
HOUR	:DHAA	:DHAA	:HH	:9/10
HOUSE	:NHWMBA	:*	:UV	:9/10
HOW	:ATYA	:	:HL	:*
HOW MANY	:-IGANA	:HDV	:HDV	:NUM
HUMAN(BEING)	:MW*NDW	:A -	:UL	:1/2
HUNDRED	:I*GANA	:MA-	:ULL	:NN5/6
HUNGER	:NGARAGU	:*	:ULH	:9/10
HUNT	:KWG*UYMA	:NG-	:ULH	:VT
HUNTER	:MW*GUYMI	:A-	:ULH	:1/2
HUNTER(MEMBER OF HUNTING GROUP)	:MW*ADHI	:A-	:LH	:1/2
HURT(BE PAINFUL)	:GWT*UURA	:ND-	:	:VT
HUSBAND	:MW*DHUURI	:A-	:ULL	:1/2
HUSK	:I*KOROGOCA	:MA-	:ULHLH	:5/6
IDEA	:RYY*CIIRIA	:MEE-	:LHL	:5/6
IF(CONDITION)	:** USE SITUATIVE			
IF(INDIRECT QUESTION)	:KANA	:	:UL	:*
IGNORANT(BE IGNORANT)	:KWR*IGWO	:ND-	:ULH	:VP
ILL	:-R*WARU	:ND-	:ULB	:ADJ
ILL(BE ILL)	:KWR*WARA	:ND-	:ULH	:VI
IMPLORE	:GWDH*AIDHA	:DH-	:ULL	:VT
IMPORTANCE	:*BATA	:MA -	:ULH	:3/6
IMPORTANT	:BATA	:	:LH	:AN
IMPOSSIBLE(BE IMPOSSIBLE FOR)	:KWR*EMA	:N-	:ULL	:VT
IN	:** USE LOCATIVE MARKER			
IN(SIDE)	:DHYINY	:WA	:HR	:P3
INCREASE	:KU*ONGGERERA	:NH-	:ULLL	:VT
INFLUENZA	:KY*MIIRI	:I-	:ULH	:7/10
INFORM(OF)	:KWM*ENHIDHIA	:M-	:ULLL	:VD
INK	:*RANGGI	:MA-	:ULV	:3/6
IN-LAW(BROTHER,SISTER)	:MARAMU	:*	:ULV	:1/2
IN-LAW(MOTHER,FATHER)	:MW*DHONI	:A-	:ULH	:1/2
INOCULATE	:GWDH*EECA	:DH-	:ULL	:VT
INSPECT	:KWR*ORA	:ND-	:ULL	:VT
INSTRUMENT(MUSICAL)	:KY*NANDA	:I-	:ULV	:7/10
INSTEAD(OF)	:HANDW	:HAA	:UL	:P16
INSULT(ABUSE)	:KWR*UMA	:N-	:ULH	:VT
INTELLIGENT	:-*WGY	:NJ-	:LB	:ADJ
INTEND	:GWT*AANHA	:ND-	:ULL	:VT
INTERPRET	:GWT*AWRA	:ND-	:ULLL	:VT
INTERPRETER	:MW*TABUTA ·	:A-	:ULLL	:1/2
INTESTINE(S)	:MARA	:	:UL	:6
INVENT	:GWDH*UGUNDA	:DH-	:ULLL	:VT
INVESTIGATE	:GWT*UYRIA	:ND-	:ULH	:VT
IRON(CLOTHES)	:BAADHI	:*	:UL	:9/10
IRON(CLOTHES)	:*KWHWWRA BAADHI			
IRON(METAL)	:CUUMA	:	:UL	:9
IRON(METAL)	:KYGERA	:	:ULL	:7
IS(EQUATOR)	:NY	:	:H	:*
IS NOT(EQUATOR)	:TI(BLOCK RAISES)	:	:H	:*
ISLAND	:GY*CUA	:I-	:ULL	:7/10
ISLAND	:GY*DHAMA	:I-	:ULH	:7/10
ITS(CLASS 1)	:-AKE	:UV	:LB	:POSS
ITS(NOT CLASS 1)	:-A PRONOUN	:UV	:LB	:POSS
IVORY	:MW*GUONGGO	:MY-	:ULH	:3/4
JACKAL	:MBWE	:*	:L	:9/10
JAIL	:NJEERA	:*	:UV	:9/10
JAIL(IMPRISON)	:KU*OHA	:NJ-	:LH	:VT
JAW	:RWDH*YYA	:DH-	:ULB	:9/10
JEWELLERY	:MADHAGA	:	:ULH	:6
JIGGER(INSECT)	:NDUTU	:*	:HH	:9/10
JOB	:*WYRA	:MA-	:ULL	:3/6
JOINT	:I*RWNGGO	:MA-	:ULL	:5/6

JOKE	:IDHERW	:	:ULH	:5
JOURNEY	:RWG*ENDO	:NG-	:ULL	:11/10
JOY	:GYKENO	:	:ULH	:7/10
JUDGE	:MW*CIIRIDHANIA	:A-	:ULBBB	:1/2
JUDGE(DECIDE)	:*GWTUA CIIRA			
JUMP(START)	:KWG*UDHWKA	:NGG-	:ULL	:VI
JUMP(UP)	:KWR*WWGA	:ND-	:ULL	:VI
JUST	:O	:	:U	:PROC
JUST	:TU	:	:H	:M
JUST(IT IS JUST)	:NOO	:	:H	:*
KEROSENE	:*MAGUTA MAA TAAWA			
KETTLE(TEA)	:MBIRIKA	:*	:LHH	:9/10
KID(YOUNG GOAT)	:KOO*RI	:TWW-	:LH	:13/12
KILL	:KW*WRAGA	:NJ-	:LHL	:VT
KIND(TYPE)	:MW*DHEMBA	:MY-	:ULL	:3/4
KIND(WHAT KIND)	:-T*WW	:ND-		
KING	:MW*DHAMAKI	:A-	:ULHL	:1/2
KISS	:KWM*UMUNHA	:M-	:ULHL	:VT
KITCHEN	:I*RIIKO	:MA-	:ULH	:5/6
KNEAD	:GWK*IMA	:NGG-	:ULH	:VT
KNEE	:I*RU	:MA-	:UR	:5/6
KNEEL	:*GWTURIA NDU			
KNOCK	:*KWRINGGARINGGA MWRANGGO			
KNOT	:I*KUNDO	:MA-	:ULH	:5/6
KNOT	:GWK*UNDYKA	:NGG-	:ULHL	:VT
KNOW	:KWM*ENHA	:M-	:ULL	:VT
KNOW	:-*WY	:NJ-	:LH	:VINIT
KNOW(NOT KNOW)	:KWR*IGWO	:ND-	:ULH	:VP
LADDER	:NGGADHY	:*	:UL	:9/10
LAKE	:I*RIA	:MA-	:ULL	:5/6
LAMB	:KA*GONDU	:TW-	:ULH	:13/12
LAMP	:*TAAWA	:MA-	:ULH	:3/6
LAND(BIRD,PLANE)	:KWG*WA	:NGG-	:UR	:VI
LAND(BIRD,PLANE)	:KW*WMBA	:NH-	:LH	:VI
LAND(COUNTRY)	:DHY	:*	:V	:9/10
LAND(PROPERTY)	:GY*DHAKA	:I-	:ULV	:7/10
LANGUAGE(ESPECIALLY FOREIGN)	:RWDH*IOMI	:DH-	:ULH	:11/10
LANGUAGE(TALK)	:MW*ARIO	:MY-	:UL	:3/4
LANTERN	:*TAAWA	:MA-	:ULH	:3/6
LATE(BE LATE)	:GWC*ERERWO	:NJ-	:ULHL	:VP
LAUGH(AT)	:GWDH*EKA	:DH-	:ULL	:VT
LAW	:RY*ADHANI	:MA-	:ULL	:5/6
LAW	:*WADHO	:MA-	:ULL	:3/6
LAWSUIT	:*CIIRA	:MA-	:ULL	:3/4
LAY(EGG)	:KWR*EKIA	:ND-	:ULL	:VT
LAZY(PERSON)	:KY*GWWTA	:I-	:ULV	:7/10
LEAD	:GWT*ONGGORIA	:ND-	:ULHL	:VT
LEADER(COUNSELLOR)	:MW*DHAMAKI	:A-	:ULHL	:1/2
LEADER	:MW*TONGGORIA	:A-	:ULBB	:1/2
LEAF	:I*DHANGGW	:MA-	:ULV	:5/6
LEAF(BANANA)	:I*COYA	:MA-	:ULV	:5/6
LEAK	:KU*URA	:NJ-	:LH	:VI
LEARN	:KWY*RUTA	:NDYY-	:LHL	:VR
LEATHER	:GY*KONDE	:I-	:ULV	:7/10
LEAVE	:R*WWDHA	:ND-	:XH	:11/10
LEAVE(ALONE)	:GWT*IGA	:ND-	:ULH	:VT
LEAVE(COME,GO OUT)	:KU*UMA	:NH-	:LH	:VT
LEAVE TO(BEQUEATH)	:GWT*IGYRA	:ND-	:ULHL	:VD
LEFT(BE LEFT OVER)	:GWT*IGARA	:ND-	:ULHL	:VI
LEFT(SIDE)	:WMODHO	:	:ULV	:3
LEG	:KW*GWRW	:MA-	:ULL	:15/6
LEMON	:NDIMW	:*	:LH	:9/10
LEND	:GWK*OMBIDHIA	:NGG-	:ULLL	:VD
LEOPARD	:NGGARY	:*	:LH	:9/10
LESSON	:I*DHOOMO	:MA-	:ULH	:5/6
LET(ALLOW)	:KWR*EKA	:ND-	:ULL	:VT
LET GO	:KWR*EKIA	:ND-	:ULL	:VT
LETTER(CORRESPONDENCE)	:MARWA	:	:ULL	:6
LETTER(OF ALPHABET)	:NDEMWA	:*	:HH	:9/10
LICK	:GWC*WNA	:NJ-	:ULL	:VT
LIE(DOWN)	:GWK*OMA	:NGG-	:ULH	:VI
LIE(FALSEHOOD)	:WRONGGO	:	:ULB	:3
LIE(TELL LIES TO)	:KWH*EENIA	:H-	:ULH	:VT
LIFE	:MU*OYO	:MY-	:UL	:3/4
LIGHT(FIRE)	:GW*AKIA	:NJ-	:UL	:VT
LIGHT(LAMP)	:*TAAWA	:MA-	:ULH	:3/6

LIKE	:KW*ENDA	:NH-	:UL	:VT
LIKE(SIMILAR TO)	:TA	:	:U	:PROC
LIMP(GAIT)	:GWDH*UUA	:DH-	:ULL	:VI
LION	:MW*RWWDHI	:MY-	:ULV	:3/4
LIP	:KY*ROMO	:I-	:ULL	:7/10
LISTEN(TO)	:GWDH*IKYRYRIA	:DH-	:ULHLL	:VT
LITTLE	:-N*IINI	:N-	:UHV	:ADJ
LITTLE(A LITTLE)	:HANIINI	:	:UHV	:M
LIVE	:MUOYO	:	:UL	:NA3
LIVE(BE ALIVE)	:*GWTWWRA MUOYO			
LIVE(DWELL,BE ALIVE)	:GWT*WWRA	:ND-	:ULH	:VI
LIVER	:I*NI	:MA-	:UL	:5/6
LIZARD	:NJAGADHI	:*	:ULL	:9/10
LOAD	:MW*RIGO	:MY-	:ULH	:3/4
LOCUST	:NGGIGY	:*	:UL	:9/10
LONG	:-R*AAYA	:ND-	:ULV	:ADJ
LONG	:-R*AIHU	:ND-	:ULB	:ADJ
LONG AGO	:TENE	:	:UL	:TN3
LOOK(AT)	:KW*BAARA	:MB-	:ULL	:VT
LOOK(AT,AFTER)	:KWR*ORA	:ND-	:ULL	:VT
LOOK(SEEM)	:KU*ONEKA	:NH-	:LHL	:VI
LOOK AT	:KWY*RORERA	:NDYY-	:LHLL	:VR
LOOK DOWN ON	:KWM*ENA	:M-	:ULH	:VT
LOOK FOR	:GWC*ARIA	:NJ-	:ULL	:VT
LOOK FOR	:GW*EDHA	:NJ-	:UL	:VT
LOOK FOR	:KWM*AADHA	:M-	:ULL	:VT
LOOK OUT	:KWY*HWWGA	:NDYY-	:LHL	:VR
LORRY	:ROORI	:*	:UL	:9/10
LOSE	:GWT*E	:ND-	:UR	:VT
LOSE	:KW*WRWO	:NJ-	:LH	:VP
LOST(GET LOST)	:KW*WRA	:NJ-	:LH	:VI
LOT(A LOT/VERY MUCH)	:MWNO	:	:UV	:*
LOTS(MANY)	:GYKUNDI	:	:ULV	:NN7
LOUSE	:NDAA	:*	:LH	:9/10
LOVE	:KW*ENDA	:NH-	:UL	:VT
LOVE	:WENDO	:	:UL	:3
LOVE(BE IN LOVE)	:KW*ENDANA	:H-	:UL	:VI
LUCK(BAD LUCK)	:MW*TINO	:MY-	:ULH	:3/4
LUCK(USUALLY GOOD)	:MW*NHAKA	:MY-	:ULH	:3/4
LUGGAGE	:MYRIGO	:	:ULH	:4
MACHETE	:RWB*ANGGA	:MB-	:ULB	:11/10
MAD(BE ANGRY)	:KWR*AAKARA	:ND-	:ULLL	:VI
MAD(CRAZY)	:-G*WRWKI	:NGG-	:ULL	:ADJ
MAGGOT	:KY*GUNHW	:I-	:ULV	:7/10
MAIZE	:MBEMBE	:*	:LH	:9/10
MAKE	:GWDH*ONDEKA	:DH-	:ULHL	:VT
MAKE(BED)	:KW*ARA	:NJ-	:UL	:VT
MAKE(GRUEL)	:GWK*IIA	:NGG-	:ULH	:VT
MALE(ANIMAL)	:NJAMBA	:*	:LH	:9/10
MAN(HUMAN BEING)	:MW*NDW	:A-	:UL	:1/2
MAN(MALE PERSON)	:MWNDW*RWME	:A-	:ULLH	:1/2
MAN(OLDER,MARRIED)	:MW*DHUURI	:A-	:ULL	:1/2
MANGO	:I*EMBE	:MA-	:UHL	:5/6
MANNERS	:MYTUGO	:	:ULH	:4
MANURE	:DHUMU	:*	:UL	:9/10
MANY	:-*INGGY	:NH-	:LB	:ADJ
MAP	:MAABU	:*	:UL	:9/10
MARKET	:GY*ADHY	:CI-	:UV	:7/10
MARKET	:KY*NGAANGA	:I-	:ULV	:7/10
MARKET	:NDWWNHW	:*	:LB	:9/10
MARRIAGE(PROCESS)	:WDHONI	:	:ULH	:3
MARRY(MAN-INITIAL STAGES)	:KWG*WRA	:NGG-	:ULL	:VT
MARRY(WOMAN-INITIAL STAGES)	:KWG*WRWO	:NGG-	:ULL	:VP
MASH	:GWK*IMA	:NGG-	:ULH	:VT
MAT	:MW*GEKA	:MY-	:ULH	:3/4
MATCH(BOX OF MATCHES)	:KY*BIRIITI	:I-	:ULLL	:7/10
MATCH(FIRE)	:*MWTY WA KYBIRIITI			
MATHEMATICS	:MADHABU	:	:UHH	:6
MEASURE	:GWDH*IMA	:DH-	:ULH	:VT
MEASURE	:KWG*ERA	:NGG-	:ULL	:VT
MEAT	:NHAMA	:	:UL	:10
MEDICINE(DRUG)	:NDAAWA	:*	:LB	:9/10
MEDICINE(TRADITIONAL)	:MW*DHAIGA	:MY-	:ULH	:3/4
MEET(ASSEMBLE)	:GWC*EMANIA	:NJ-	:ULHL	:VI
MEET(COME TOGETHER)	:KWG*OMANA	:NG-	:ULLL	:VI
MEET(RUN INTO)	:GWT*WNGGA	:ND-	:ULH	:VT

MEETING	:MW*CEMANIO	:MY-	:ULBB	:3/4
MERCY	:DHA	:	:L	:10
METAL	:KY*GERA	:I-	:ULL	:7/10
MIDDLE(IN THE)	:GATAGATY	:KAA	:ULHL	:P13
MILE	:MAIRO	:*	:LH	:9/10
MILK	:GWK*AMA	:NGG-	:ULH	:VT
MILK	:IRIA	:	:ULH	:5
MILLET(BULRUSH)	:MWERE	:	:UV	:3
MILLET(FINGER)	:WGYMBY	:	:ULV	:3
MILLET(FOXTAIL)	:MW*KOMBI	:MY-	:ULL	:3/4
MILLIPEDE	:MW*NHONGGORO	:MY-	:UHLH	:3/4
MIND(NEVER MIND)	:*GWTIRY WNDW			
MINE	:-AKWA	:UR	:LH	:POSS
MINUTE(TIME)	:NDAGYKA	:*	:ULL	:9/10
MIRROR	:GY*CIICIO	:I-	:ULH	:7/10
MISS(BE ABSENT FROM)	:GWT*YVRA	:ND-	:ULL	:VT
MISS(NOT FIND,BE MISSING)	:KW*AGA	:NJ-	:LH	:VT
MIX	:GWT*UKANIA	:ND-	:ULLL	:VT
MODESTY	:DHONI	:	:LH	:10
MONDAY	:*MWDHENHA WA MWAMBYRYRIO			
MONEY(GENERIC)	:MBEECA	:	:UL	:10
MONEY(GENERIC -LARGE AMOUNT)	:MBIA	:	:HH	:10
MONKEY	:NGGYMA	:*	:LH	:9/10
MONKEY(COLOBUS)	:NGGUUVO	:*	:UL	:9/10
MONTH	:MW*ERI	:MY-	:LH	:3/4
MOON	:MWERI	:	:LH	:3
MORE(BE MORE THAN)	:GWK*VRA	:NGG-	:ULH	:VT
MORE(THAN)	:MAKYRIA	:MAA	:ULB	:P6
MORNING(EARLY)	:KY*ROOKO	:I-	:ULL	:7/10
MORNING(IN THE)	:RWWCIINY	:	:UHR	:TN11
MORTAR(POUNDING)	:NDYRY	:*	:UV	:9/10
MOSQUITO	:R*WAGY	:ND-	:UV	:11/10
MOTHER(HIS)	:*NHINA	:MAA-	:ULR	:1/2
MOTHER(MY)	:*MAITW	:AA-	:ULB	:1/2
MOTHER(YOUR)	:MAITW-GUO	:	:LHH	:1
MOTHER(YOUR-OBSOLESCENT)	:NHWKWA	:	:UR	:1
MOTHER-IN-LAW	:MW*DHONI	:A-	:ULH	:1/2
MOTORCYCLE	:BIKIBIKI	:*	:ULLL	:9/10
MOTORCYCLE	:MW*TORI	:MY-	:ULV	:3/4
MOUNTAIN	:KY*RYMA	:I-	:ULL	:7/10
MOUSE	:MBYA	:*	:UL	:9/10
MOUTH	:KA*NUA	:TW-	:UL	:13/12
MOUTH(OF CONTAINER)	:MW*ROMO	:MY-	:ULL	:3/4
MOVE(HOUSE)	:GWDH*AAMA	:DH-	:ULL	:VI
MOVIE	:DHENEMA	:*	:ULH	:9/10
MUCH	:-*INGGY	:NH-	:LB	:ADJ
MUCUS(NASAL)	:KYMIRA	:	:ULL	:7
MUD	:NDOORO	:*	:UL	:9/10
MUSHROOM	:I*KUNW	:MA-	:ULB	:5/6
MUST	:*NOO MWHAKA			
MUST	:*NOO NGGINHA			
MY	:-AKWA	:UR	:LH	:POSS
NAIL(FINGER,TOE)	:R*WARA	:ND-	:LH	:11/10
NAIL(METAL)	:MW*CUMAARY	:MY-	:ULLL	:3/4
NAKED	:NJAGA	:	:HH	:NH9
NAME	:*RYYTWA	:MA-	:ULH	:5/6
NAME(GIVE NAME)	:GWT*UA	:ND-	:UR	:VT
NARROW	:-C*EKE	:NJ-	:UHH	:ADJ
NATION	:R*WWRYRY	:ND-	:LHL	:11/10
NAVEL	:MW*KONHO	:MY-	:ULH	:3/4
NEAR	:HAKUHY	:NA	:ULB	:M
NEAR(COME NEAR)	:GWK*UHYRYRIA	:NGG-	:ULHLL	:VT
NECK	:NGGINGGO	:*	:LB	:9/10
NECK(BACK)	:I*GOTI	:MA-	:ULL	:5/6
NECKLACE	:MW*GADHY	:MY-	:UHL	:3/4
NEED(BE NEEDY)	:KW*BATARA	:MB-	:ULHL	:VI
NEED(NECESSITY)	:*BATA	:MA-	:ULH	:3/6
NEED(REQUIRE)	:KW*BATARIO	:MB-	:ULHL	:VP
NEVER MIND	:*GWTIRY WNDW			
NEW	:-*ERW	:NJ-	:LH	:ADJ
NEWSPAPER	:NGGADHYYTI	:*	:LHL	:9/10
NIGHT	:W*TUKW	:MOO-	:ULH	:3/6
NIGHT(SPEND THE NIGHT)	:KWR*AARA	:ND-	:ULH	:VI
NINE	:KENDA	:	:UR	:NN3
NINETY	:*MYRONGGO KENDA			
NO	:AACA	:	:LHR	:*

NOD	:GWC*WNGGA	:NJ-	:ULH	:VI
NONSENSE	:WBUUDHI	:	:UHL	:3
NOON	:MYARAHO	:	:ULL	:4
NOSE	:I*NIWRW	:MA-	:ULH	:5/6
NOT(IS NOT)	:TI(BLOCK RAISES)	:	:H	:*
NOT(NOT DO)	:GWT*IGA	:ND-	:ULH	:VT
NOT(NOT DO)	:KW*AGA	:NJ-	:LH	:VT
NOT(NOT DO)	:KWR*EGA	:ND-	:ULH	:VT
NOTE(BANKNOTE)	:NOOTI	:*	:HL	:9/10
NOW	:RYU	:	:H	:*
NUMBER(NUMERAL)	:NDEMWA	:*	:HH	:9/10
NURSE(CHILDREN)	:MW*RERI	:A-	:ULL	:1/2
OATH(VOW)	:MUUMA	:	:UV	:3
OBEDIENT	:-*ADHYKI	:NJ-	:ULL	:ADJ
OBEDIENT(BE OBEDIENT)	:GW*ADHYKA	:NJ-	:ULL	:VI
OBEY	:GW*ADHYKYRA	:NJ-	:ULLL	:VT
OBEY	:KWM*ENHERERA	:M-	:ULLLL	:VT
OBEY(BE OBEDIENT)	:GW*ADHYKA	:NJ-	:ULL	:VI
O'CLOCK	:** USE DHAA AND NUMBER			
OF(POSSESSIVE)	:** USE POSSESSIVE MARKER			
OFFICE(PLACE)	:*WABICI	:WA-	:ULLB	:3/6
OFTEN	:KAINGGY	:	:LB	:M
OIL	:MAGUTA	:	:ULH	:6
OLD	:-K*WRW	:NGG-	:ULB	:ADJ
OLD(GET OLD)	:GWK*WRA	:NGG-	:ULH	:VI
OLD(HOW OLD)	:* -A MYAKA VIGANA			
ON(TOP OF)	:** USE LOCATIVE MARKER			
ONCE	:RYMWE	:	:HH	:M
ONE	:-MWE	:UR	:HH	:NUM
ONLY	:O	:	:U	:PROC
ONLY	:TU	:	:H	:M
ONLY(ALONE)	:-IKI(WITH PRONOUN)	:HL	:HL	:PA
ONLY(NOTHING BUT)	:-DH*ERI	:DH-	:ULH	:ADJ
OPEN	:KWH*INGGWRA	:H-	:ULHL	:VT
OPEN(MOUTH)	:GW*ADHAMIA	:NJ-	:LHL	:VT
OPEN(REMOVE LID)	:GWK*UNWRA	:NGG-	:ULHL	:VT
OPERATE(SURGICALLY)	:GWDH*YNJA	:DH-	:ULH	:VT
OPPORTUNITY	:MW*ANHA	:MY-	:LB	:3/4
OR	:KANA	:	:UL	:*
ORANGE(FRUIT)	:I*CUNGGWA	:MA-	:UXH	:5/6
ORDER(ASK FOR)	:GW*YTIA	:NJ-	:LH	:VT
ORDER(COMMAND)	:GW*ADHA	:NJ-	:UL	:VT
ORDER(COMMAND)	:*WADHO	:MA-	:ULL	:3/6
ORGANIZE	:GWT*ABARYRA	:ND-	:ULLLL	:VT
ORNAMENT	:I*DHAGA	:MA-	:ULH	:5/6
ORPHAN(ED)	:NDIGWA	:	:LB	:AN
ORPHAN(ED)	:NGGOORIAI	:	:UR	:AN
OSTRICH	:NHAGA	:*	:LH	:9/10
OTHER	:-NGGY	:UV	:LB	:DEM
OUT(COME,GO)	:KU*UMA	:NH-	:LH	:VT
OUT(SIDE OF)	:NJA	:YA	:R	:P9
OWL	:NDUNDU	:*	:LB	:9/10
OWNER(OF)	:MW*ENE	:E-	:LB	:1/2
PACKAGE	:KY*OHE	:CI-	:XH	:7/10
PAGE	:KA*RATADHI	:TW-	:ULHL	:13/12
PAIL	:NDOO	:*	:UV	:9/10
PAIN	:R*UUO	:ND-	:UR	:11/10
PAIN(BE PAINFUL)	:GWT*UURA	:ND-	:ULL	:VT
PAINT	:*RANGGI	:MA-	:ULV	:3/6
PAN(FRYING)	:RWG*YYO	:NGG-	:ULL	:11/10
PANTS(PAIR OF)	:DHURUARY	:*	:ULLL	:9/10
PAPAYA	:I*BABAI	:MA-	:ULL	:5/6
PAPER	:KA*RATADHI	:TW-	:ULHL	:13/12
PAPER(NEWSPAPER)	:NGGADHYYTI	:*	:LHL	:9/10
PARAFFIN(KEROSENE)	:*MAGUTA MAA TAAWA			
PARENT	:MW*CIARI	:A-	:ULH	:1/2
PART	:GY*CUNJY	:I-	:ULL	:7/10
PARTRIDGE	:NGGWARE	:*	:UV	:9/10
PARTY(FEAST)	:NDYA	:*	:R	:9/10
PARTY(TEA)	:CAAI	:	:XH	:3
PASS(GO BEYOND)	:GWK*YRA	:NGG-	:ULH	:VT
PASS(BY)	:KWH*YTWKA	:H-	:ULHL	:VT
PASS(PORT)	:BAADHI	:*	:UL	:9/10
PAST(FINISHED)	:-DH*IRU	:DH-	:ULB	:ADJ
PATH	:NJYRA	:*	:UV	:9/10
PATIENT(BE PATIENT ABOUT)	:GWK*IRYRYRIA	:NGG-	:ULHLL:	VT

PATIENT(MEDICAL)	:MW*RWARU	:A-	:ULB	:1/2
PAY(FOR)	:KWR*VHA	:ND-	:ULL	:VT
PAY(OUT)	:KWR*UTA	:ND-	:ULL	:VT
PAY(SALARY)	:MW*CAARA	:MY-	:UHL	:3/4
PEA	:MINJI	:*	:UL	:VT
PEACE	:DHAAYW	:	:ULL	:3
PEANUT	:NJWGW	:*	:UV	:9/10
PEEL	:KW*WA	:NJ-	:UL	:VT
PEG(FOR HANGING)	:KV*HOOCIO	:I-	:ULH	:7/10
PEG(FOR TENT,STRETCHING HIDE)	:RW*AMBO	:NH-	:UL	:11/10
PEN(CATTLE)	:KI*UGW	:CI-	:UV	:7/10
PEN(WRITING)	:KA*RAMU	:TW-	:ULL	:13/12
PENCIL	:*KARAMU KAA MATA			
PENETRATE	:GWT*OONHA	:ND-	:ULH	:VT
PEOPLE(PUBLIC)	:KV*RVNDV	:I-	:ULV	:7/10
PEOPLE(PUBLIC)	:MW*INGGY	:MY-	:LB	:3/4
PEPPER(CHILI)	:BIRIBIRI	:*	:XHBB	:9/10
PERMISSION	:R*WWDHA	:ND-	:XH	:11/10
PERMIT	:GW*VTVKVRA	:NJ-	:LHLL	:VT
PERMIT	:KWR*EKA	:ND-	:ULL	:VT
PERSON	:MW*NDW	:A-	:UL	:1/2
PERSUADE(ENTREAT)	:GWDH*AIDHA	:DH-	:ULL	:VT
PESTLE	:MW*WDHY	:MY-	:UL	:3/4
PETROL	:BEETWRW	:	:ULH	:9
PHONE	:DHIMW	:*	:HH	:9/10
PHONE	:*KWHWWRA DHIMW			
PHONOGRAPH	:KY*NANDA	:I-	:ULV	:7/10
PHOTOGRAPH	:MBICA	:*	:LB	:9/10
PICK(FRUIT)	:GWT*UA	:ND-	:UR	:VT
PICK(OUT)	:GWC*AGWRA	:NJ-	:ULHL	:VT
PICK(OUT)	:GWDH*UURA	:DH-	:ULL	:VT
PICK UP	:KU*OYA	:NJ-	:LH	:VT
PICTURE	:MBICA	:*	:LB	:9/10
PIECE(BROKEN,SHERD)	:GY*CERE	:I-	:UHH	:7/10
PIECE(SECTION)	:GY*CIGO	:I-	:ULL	:7/10
PIERCE(BORE)	:GWT*WRA	:ND-	:ULH	:VT
PIECE(SECTION)	:GY*CUNJY	:I-	:ULL	:7/10
PIERCE(STAB)	:GWDH*EECA	:DH-	:ULL	:VT
PIG	:NGGWRWE	:*	:ULL	:9/10
PILLOW	:MU*UTO	:MI-	:UL	:3/4
PIN(SAFETY)	:MBINI	:*	:HH	:9/10
PINCH	:GWK*UNHA	:NGG-	:ULL	:VT
PINEAPPLE	:I*NANAADHI	:MA-	:ULHL	:5/6
PITY(SYMPATHY)	:DHA	:	:L	:10
PLACE	:HANDW	:KWNDW	:UL	:16/15
PLAIN(UNMIXED)	:-DH*ERI	:DH-	:ULH	:ADJ
PLAINS	:WERW	:	:LH	:3
PLAN	:MW*BANGGO	:MY-	:ULH	:3/4
PLASTER	:GWDH*INGGA	:DH-	:ULL	:VT
PLATE	:DHAANI	:*	:HR	:9/10
PLAY	:GWDH*AAKA	:DH-	:ULL	:VI
PLAY(FOOTBALL)	:*KWHWWRA MWBIIRA			
PLAY(GAME)	:GW*WDHA	:NJ-	:UL	:VT
PLEASE(IF YOU PLEASE)	:W*EENDA	:MW-	:HR	:*
PLEASE(MAKE HAPPY)	:GWK*ENIA	:NGG-	:ULH	:VT
PLUCK(FRUIT)	:GWT*UA	:ND-	:UR	:VT
POD	:I*KOROGOCA	:MA-	:ULHLH	:5/6
POINT(AT)	:KU*OROOTA	:NJ-	:LHL	:VT
POISON	:WROGI	:	:ULL	:3
POISON	:WRWRW	:	:ULL	:3
POLICE	:BIRIDHI	:*	:LHL:	:9/10
POLICE(MAN)	:MWW*BIRIDHI	:AA-	:ULHL	:1/2
POLICE(MAN)	:MWW*DHIGARI	:AA-	:ULHR	:1/2
POND	:I*RIA	:MA-	:ULL	:5/6
POOR(PERSON)	:MW*DHVVNI	:A-	:ULL	:1/2
POOR(PERSON)	:NGGVA	:*	:UV	:9/10
PORCUPINE	:NJEEGE	:*	:XH	:9/10
PORRIDGE(THICK)	:NGGIMA	:	:LH	:9
PORRIDGE(THIN)	:WCWRW	:	:ULV	:3
POST OFFICE	:BOODHITA	:*	:HLB	:9/10
POT(CLAY)	:NHWNGGW	:*	:UV	:9/10
POT(METAL)	:DHABURIA	:*	:LHR	:9/10
POTATO(SWEET POTATO)	:NGGWACY	:*	:UR	:9/10
POTATO(WHITE)	:*WARU	:MA-	:ULH	:3/6
POTTER	:MWW*MBI	:OO-	:LH	:1/2
POUND(MONEY)	:MBAWNI	:*	:LHH	:9/10

POUND(WEIGHT)	:RATIRI	:*	:ULB	:9/10
POUR(INTO CONTAINER)	:GWT*AGIA	:ND-	:ULH	:VT
POVERTY	:*DHYYNA	:MA-	:ULV	:3/6
PRAISE	:GWK*UMIA	:NGG-	:ULH	:VT
PRAISE	:KWG*AADHA	:NGG-	:ULL	:VT
PRAISE	:KWG*AADHYRYRIA	:NGG-	:ULLLL	:VT
PRAISE	:KWG*OOCA	:NGG-	:ULL	:VT
PRAISE	:NGGAADHO	:*	:UL	:9/10
PREGNANT	:NDA	:	:L	:NA9
PREGNANT	:-R*ITW	:ND-	:ULL	:ADJ
PREPARE(GET READY)	:KWY*HAARYRIA	:NDYY-	:LHLL	:VR
PREPARE(MAKE READY)	:KWH*AARYRIA	:H-	:ULLL	:VT
PREPARE(PUT IN ORDER)	:GWDH*ONDEKA	:DH-	:ULHL	:VT
PRETTY	:-DH*AKA	:DH-	:ULV	:ADJ
PREVENT	:KWG*IRIA	:NGG-	:ULL	:VT
PRICE	:*DHOGORA	:MA-	:ULLL	:3/6
PRICK	:GWDH*EECA	:DH-	:ULL	:VT
PRIEST(CATHOLIC)	:*BAATYRY	:MA-	:UHLH	:1/2
PRINT(WITH PRESS)	:GWC*ABA	:NJ-	:ULL	:VT
PRISON	:NJEERA	:*	:UV	:9/10
PRODUCE	:KWR*UTA	:ND-	:ULL	:VT
PROFIT	:UUMIDHIO	:	:LHL	:3
PROGRESS	:*GWDHIY NA MBERE			
PROP	:GY*TUGY	:I-	:ULB	:7/10
PROPERTY	:INDO	:	:UL	:10
PROTECT	:KWG*ITYRA	:NGG-	:ULLL	:VT
PROUD(BE PROUD)	:GWY*TYYA	:NDYY-	:LHH	:VR
PROVERB	:DHIMO	:*	:LH	:9/10
PUBLISH	:GWC*ABIDHIA	:NJ-	:ULLL	:VT
PULL	:KWG*UUCIA	:NGG-	:ULL	:VT
PULL(UP,OUT)	:GWK*WWRA	:NGG-	:ULH	:VT
PUMPKIN	:I*RENGGE	:MA-	:ULB	:5/6
PUNCTURE	:GWT*WRA	:ND-	:ULH	:VT
PURSE	:MBEETI	:*	:UL	:9/10
PUT(DOWN,AWAY)	:KW*IGA	:NJ-	:UL	:VT
PUT BACK	:GWC*OOKIA	:NJ-	:ULL	:VT
PUT UP(WITH)	:KW*WMYRYRIA	:NH-	:LHLL	:VT
PUZZLE(BE PUZZLED)	:KWR*IGWO	:ND-	:ULH	:VP
PUZZLE(BE PUZZLING)	:KWR*IGA	:ND-	:ULH	:VT
PYRETHRUM	:MBENIKW	:*	:ULB	:9/10
PYTHON	:DHATW	:*	:LB	:9/10
QUICKLY(IN A HURRY)	:NARUA	:	:UV	:M
QUIET(BE QUIET)	:GWK*IRA	:NGG-	:ULH	:VI
QUIVER(FOR ARROWS)	:*DHIAKA	:MA-	:ULL	:3/6
RABBIT	:MBWKW	:*	:HH	:9/10
RADIO	:KA*MEEME	:TW-	:ULL	:13/12
RAIL(TRACK)	:REERI	:*	:LB	:9/10
RAIN	:KU*URA	:NJ-	:LH	:VI
RAIN	:MBURA	:*	:LH	:9/10
RAM	:NDWRWME	:*	:LHL	:9/10
RAT	:MBYA	:*	:UL	:9/10
RAZOR	:RW*ENJI	:NH-	:LH	:11/10
REACH(ARRIVE)	:GWK*INHA	:NGG-	:ULL	:VI
READ	:GWDH*OOMA	:DH-	:ULH	:VT
READY	:TAYAARY	:	:ULL	:NA
READY(GET READY)	:KWY*HAARYRIA	:NDYY-	:LHLL	:VR
REAL(LY)	:KYWMBE	:	:LB	:M
REALIZE	:KWM*ENHA	:M-	:ULL	:VT
REALLY	:MA	:	:R	:AN
REALLY	:*TI IDHERW			
REAR(RAISE CHILD)	:KWR*ERA	:ND-	:ULL	:VT
REASON	:GY*TWMI	:I-	:ULH	:7/10
REASON	:*WNDW	:MA-	:ULL	:3/6
RECEIVE(ACCEPT)	:KW*AMWKYRA	:NH-	:ULLL	:VT
RECORD(PHONOGRAPH)	:DHAANI	:*	:HR	:9/10
RED	:-TUUNE	:ND-	:ULH	:ADJ
REFUSE	:KWR*EGA	:ND-	:ULH	:VT
REGRET	:KWY*RIRA	:NDYY-	:LHH	:VR
RELEASE	:KWR*EKIA	:ND-	:ULL	:VT
RELIGION	:NDINI	:*	:HH	:9/10
RELISH(STEW)	:GY*TOOERO	:I-	:ULHL	:7/10
REMAIN	:GWT*IGARA	:ND-	:ULHL	:VI
REMEMBER	:KWR*IRIKANA	:ND-	:ULHLL	:VT
REMIND	:KWR*IRIKANIA	:ND-	:ULHLL	:VD
REMOVE(HOUSE)	:GWDH*AAMA	:DH-	:ULL	:VI
REMOVE(TAKE AWAY,OUT)	:KWR*UTA	:ND-	:ULL	:VT

RENT	:GWK*OMBORA	:NGG-	:ULLL	:VT
REPAIR	:GWDH*ONDEKA	:DH-	:ULHL	:VT
REPAIRMAN	:*BUNDI	:MA-	:ULH	:1/2
RESEARCH	:GWT*UVRIA	:ND-	:ULH	:VT
RESPECT	:GWT*VYA	:ND-	:ULH	:VT
RESPECT	:GVTYVO	:	:ULH	:7
REST(AT NOON)	:KW*ARAHA	:NJ-	:ULL	:VI
REST(BE REFRESHED)	:KWN*OGOKA	:N-	:ULHL	:VI
REST(RELAX)	:KWH*UURWKA	:H-	:ULHL	:VI
REST(REMAINDER)	:MATIGARI	:	:ULHB	:6
RESTAURANT(CAFE)	:MW*KAAWA	:MY-	:ULR	:3/4
RETURN(GIVE BACK)	:GWC*OOKIA	:NJ-	:ULL	:VT
RETURN(GO BACK)	:GWC*OOKA	:NJ-	:ULL	:VI
REVIVE(COME BACK TO LIFE)	:KWR*IWKA	:ND-	:ULL	:VI
RIB	:RWB*ARU	:MB-	:ULL	:11/10
RICE	:MWCEERE	:	:UHL	:3
RICH(PERSON)	:GV*TONGGA	:I-	:ULV	:7/10
RIDDLE	:NDAV	:*	:LH	:9/10
RIDGE	:RWG*ONGGO	:NG-	:ULL	:11/10
RIFLE	:MW*CINGGA	:MY-	:ULV	:3/4
RIGHT(SIDE)	:WRVO	:	:UR	:3
RING	:GV*CWHY	:I-	:UHL	:7/10
RISE(GET UP)	:GW*WKVRA	:NJ-	:LHL	:VI
RISE(SUN)	:GWK*VA	:NGG-	:UR	:VI
RISE(SUN)	:KWR*ADHA	:ND-	:ULH	:VI
RIVER	:RW*WV	:NJ-	:LH	:11/10
ROAD	:BARA(BARA)	:*	:UL(LL)	:9/10
ROAD	:NJVRA	:*	:UV	:9/10
ROAR	:KWR*ARAMA	:ND-	:ULLL	:VI
ROAST	:GWC*INA	:NJ-	:ULL	:VT
ROB(OF)	:GWT*UUNHA	:ND-	:ULL	:VT
ROOM(CHAMBER)	:NHWMBA	:*	:UV	:9/10
ROOT	:MW*RI	:MY-	:UL	:3/4
ROT	:KWB*UDHA	:MB-	:ULL	:VI
ROT(DECAY)	:KU*ORA	:NJ-	:UL	:VI
ROT(MILDEW)	:KWG*UNDA	:NG-	:ULL	:VI
ROTTEN	:-B*UDHU	:MB-	:ULV	:ADJ
RUB	:GWDH*WA	:DH-	:ULL	:VT
RUBBER	:RABA	:*	:LH	:9/10
RULE(GOVERN)	:GW*ADHA	:NJ-	:UL	:VT
RULE(GOVERN)	:GW*ADHANA	:NJ-	:ULL	:VI
RULE(GOVERNMENT)	:WADHANI	:	:ULL	:3
RULE(REGULATION)	:*WADHO	:MA-	:ULL	:3/6
RULER(MEASURE)	:RURA	:*	:HR	:9/10
RULER(POLITICAL)	:MW*DHAMAKI	:A-	:ULHL	:1/2
RUN	:GWT*ENGERA	:ND-	:ULLL	:VI
RUN(AWAY FAST)	:KWG*UDHWKA	:NGG-	:ULL	:VI
RUN AWAY	:KW*WRA	:NJ-	:LH	:VI
RUN OUT(BE FINISHED)	:GWDH*IRA	:DH-	:ULH	:VI
SACK	:I*KWNIIA	:MA-	:ULHH	:5/6
SALARY	:MW*CAARA	:MY-	:UHL	:3/4
SALESMAN	:MW*ENDIA	:E-	:UV	:1/2
SALIVA	:MATA	:	:UR	:6
SALT	:CUMBV	:	:LB	:3
SALT(MINERAL)	:MWWNHW	:	:LH	:3
SAND	:MWDHANGGA	:	:UHL	:3
SAUCEPAN	:DHABURIA	:*	:LHR	:9/10
SAW	:DHOO	:*	:UV	:9/10
SAV	:KU*UGA	:NJ-	:LH	:VT
SCAR	:KV*REMA	:I-	:ULH	:7/10
SCARF	:GV*TAMBAVA	:I-	:UHLH	:7/10
SCHOOL	:CUKURU	:*	:LHL	:9/10
SCHOOL	:DHUKURU	:*	:LHL	:9/10
SCISSORS	:MAGADHY	:	:UHL	:6
SCORPION	:KA*NGAURW	:TW-	:ULHH	:13/12
SCRATCH(WITH NAIL,CLAW)	:GWK*UNHA	:NGG-	:ULL	:VT
SCRATCH(WITH NAIL,ITCH)	:GWDH*WA	:DH-	:ULL	:VT
SEA	:I*RIA	:MA-	:ULL	:5/6
SEARCH	:KWM*AADHA	:M-	:ULL	:VT
SEARCH(FOR)	:GWC*ARIA	:NJ-	:ULL	:VT
SEARCH(FOR)	:GW*EDHA	:NJ-	:UL	:VT
SEASON	:KY*MERA	:I-	:ULL	:7/10
SEAT	:GY*TY	:I-	:UV	:7/10
SECRETARY	:KA*RANI	:TW-	:UHH	:13/12
SECRETARY	:MW*ANDVKI	:A-	:ULL	:1/2
SECTION(PART)	:GV*CIGO	:I-	:ULL	:7/10

SECTION(PART)	:GY*CUNJY	:I-	:ULL	:7/10
SEE	:KU*ONA	:NH-	:LH	:VT
SEED	:MBEGW	:*	:LV	:9/10
SEED	:MBEW	:*	:LB	:9/10
SELECT	:GWC*AGWRA	:NJ-	:ULHL	:VT
SELECT	:GWDH*UURA	:DH-	:ULL	:VT
SELF(OBJECT AND SUBJECT SAME)	:** USE REFLEXIVE			
SELL	:KW*ENDIA	:NH-	:UL	:VT
SEND	:GWT*WMA	:ND-	:ULH	:VT
SERVANT	:NDUNGGATA	:*	:LBB	:9/10
SERVE(WORK FOR)	:GWT*UNGGATYRA	:ND-	:ULHLL	:VT
SET(AS SUN)	:GWDH*WA	:DH-	:ULL	:VI
SET(TABLE)	:KW*ARA	:NJ-	:UL	:VT
SEVEN	:MWGWANJA	:	:ULH	:NN3
SEVENTY	:*MYRONGGO MWGWANJA			
SEW	:GWT*UMA	:ND-	:ULH	:VT
SEWING MACHINE	:CARAHANI	:*	:ULHH	:9/10
SHADOW	:KY*YRURU	:CI-	:UHH	:7/10
SHAKE HANDS	:KWG*EIDHIA	:NGG-	:ULH	:VT
SHAMBA	:MW*GWNDA	:MY-	:ULL	:3/4
SHAME	:DHONI	:	:LH	:10
SHARE(OUT)	:KWG*AYA	:NGG-	:ULL	:VT
SHARP	:-*WGY	:NJ-	:LB	:ADJ
SHARPEN	:KW*WHYGIA	:NJ-	:LHL	:VT
SHARPEN(POINT)	:GWC*ONGGA	:NJ-	:ULH	:VT
SHARPEN(WHET)	:KWN*OORA	:N-	:ULL	:VT
SHAVE	:KW*ENJA	:NH-	:LH	:VT
SHEEP	:NGONDU	:*	:LH	:9/10
SHEEP(VIRGIN EWE)	:MW*ATY	:MY-	:LH	:3/4
SHEET	:*CUKA	:MA-	:ULH	:3/6
SHELL(EGG,NUT)	:I*KOROGOCA	:MA-	:ULHLH	:5/6
SHIELD	:NGGO	:*	:L	:9/10
SHILLING	:CIRINGGI	:*	:ULL	:9/10
SHILLING(TWENTY SHILLINGS)	:MBAWNI	:*	:LHH	:9/10
SHILLING(TWO SHILLINGS)	:RWB*IA	:MB-	:UHH	:11/10
SHINE(LAMP,FIRE)	:GW*AKANA	:NJ-	:ULL	:VI
SHINE(SUN)	:KW*ARA	:NJ-	:LH	:VI
SHIP	:MEERI	:*	:HR	:9/10
SHIRT	:CAATI	:*	:UL	:9/10
SHOE	:KY*RAATW	:I-	:UHR	:7/10
SHOOT	:KWR*ADHA	:ND-	:ULH	:VT
SHOP	:NDUKA	:*	:LB	:9/10
SHORT	:-K*UHY	:NGG-	:ULH	:ADJ
SHOULD	:KW*AGYRYRWO	:NJA-	:LHLL	:VP
SHOULDER	:KY*ANDE	:CI-	:LB	:7/10
SHOUT(CRY OUT)	:KW*ANYRYRA	:NH-	:ULLL	:VT
SHOW	:KU*ONIA	:NH-	:LH	:VD
SHRIKE	:DHWWRIW	:*	:UR	:9/10
SHUT	:KWH*INGGA	:H-	:ULH	:VT
SHYNESS	:DHONI	:	:LH	:10
SICK(BE SICK,ILL)	:KWR*WARA	:ND-	:ULH	:VI
SICK(BE SICK,VOMIT)	:GWT*AHYKA	:ND-	:ULHL	:VI
SICK(ILL)	:-R*WARU	:ND-	:ULB	:ADJ
SICKNESS	:MW*RIMW	:MY-	:ULH	:3/4
SIDE(BODY)	:R*WARU	:ND-	:UL	:11/10
SIDE(DIRECTION)	:MW*ENA	:MY-	:UL	:3/4
SIDE(EDGE)	:R*WERE	:ND-	:UL	:11/10
SIDE(EDGE)	:RWT*EERE	:ND-	:ULB	:11/10
SIDE(OF RIVER,VALLEY)	:MW*RYMO	:MY-	:UHL	:3/4
SIEVE	:GWC*UNGGA	:NJ-	:ULL	:VT
SIEVE	:GY*CUNGGI	:I-	:ULL	:7/10
SIFT	:GWC*UNGGA	:NJ-	:ULL	:VT
SILENT(BE SILENT)	:GWK*IRA	:NGG-	:ULH	:VI
SILVER	:BEEDHA	:	:UL	:9
SINCE	:KUUMA	:	:LH	:PV
SING	:KW*INA	:NH-	:LH	:VT
SISAL	:MW*KONGGE	:MY-	:ULL	:3/4
SISTER(GENERAL)	:*MWARY WA NHINA			
SISTER(MY)	:*MWARY WA MAITW			
SISTER(YOUR)	:*MWARY WA NHWKWA			
SISTER(HALF-SISTER,GENERAL)	:*MWARY WA IDHE			
SISTER(MY HALF-SISTER)	:*MWARY WA BAABA			
SISTER(YOUR HALF-SISTER)	:*MWARY WA DHOOGUO			
SISTER-IN-LAW(MY)	:MARAMU	:*	:ULV	:1/2
SIT	:GW*IKARA	:NJ-	:ULL	:VI
SIX	:-TANDATW(IDHAADHATW)	:UHLH	:UHLH	:NUM

SIXTY	:*MYRONGGO YTANDATW			
SKIN	:GV*KONDE	:I-	:ULV	:7/10
SKIN(HIDE)	:RW*WA	:NJ-	:LH	:11/10
SKULL	:KY*ONGGO	:CI-	:UV	:7/10
SKY	:MATU	:	:UL	:6
SLAUGHTER	:GWDH*YNJA	:DH-	:ULH	:VT
SLAVE	:NGGOMBO	:*	:LB	:9/10
SLEEP	:*GWKOMA TORO			
SLEEP	:TORO	:	:UR	:3
SLEEP(GO TO SLEEP)	:GWK*OMA	:NGG-	:ULH	:VI
SLOWLY	:KAHORA	:	:ULR	:M13
SMALL	:-N*IINI	:N-	:UHV	:ADJ
SMART(CLEVER)	:-*WGV	:NJ-	:LB	:ADJ
SMELL(EMIT ODOR)	:KWN*UNGGA	:N-	:ULL	:VI
SMELL(SCENT)	:MW*RUKY	:MY-	:ULL	:3/4
SMELL(SENSE)	:KWN*UNGGYRA	:N-	:ULLL	:VT
SMITH	:MW*TURI	:A-	:ULH	:1/2
SMOKE	:NDOOGO	:*	:UL	:9/10
SMOKE(TOBACCO)	:KWNH*UA	:NH-	:UR	:VT
SNAKE	:*NHAMW YA DHY			
SNAKE	:NHOKA	:*	:LH	:9/10
SNAP(OFF)	:KU*UNA	:NH-	:LH	:VT
SNEEZE	:GW*ADHIMWRA	:NJ-	:LHLL	:VI
SNUFF	:MBAKY	:*	:UV	:9/10
SO(THAT)	:GEEDHA	:	:HH	:*
SO(THAT)	:*NY GEEDHA			
SO(THAT)	:NYGUO	:	:HH	:*
SO AND SO	:NGANIA	:	:LR	:1
SOAK	:KWR*INDA	:N-	:ULL	:VT
SOAP	:*DHABUUNI	:MA-	:UXH	:3/6
SOCK	:DHOOGIDHI	:*	:LHL	:9/10
SOFT(TEXTURE)	:-*OROORO	:NJ-	:HLH	:ADJ
SOIL	:*TYYRI	:MA-	:ULH	:3/6
SOLE(OF FOOT)	:I*KINHA	:MA-	:ULH	:5/6
SOME(A FEW)	:** USE -MWE IN THE PLURAL			
SOME(CONTRASTED WITH OTHERS)	:** USE -NGGY			
SOME(THING,ONE OR OTHER)	:-N*A	:N-	:UR	:ADJ
SON	:MWW*RIW	:AA-	:UL	:1/2
SON OF(FOLLOWED BY POSSESSIVE)	:MWWRW	:	:UL	:1
SONG	:RW*YMBO	:NH-	:LH	:11/10
SOON	:NARUA	:	:UV	:M
SOOT	:MBIRO	:*	:LH	:9/10
SORE(ULCER)	:KY*RONDA	:I-	:ULL	:7/10
SORROW	:KYEHA	:	:LB	:7
SORT	:MW*DHEMBA	:MY-	:ULL	:3/4
SOUP	:DHUBU	:*	:UL	:9/10
SOUP(BROTH)	:DHAADHI	:	:LH	:3
SOUR	:-G*AGATU	:NGG-	:ULLB	:ADJ
SPEAK	:KW*ARIA	:NJ-	:UL	:VT
SPEAR	:I*TIMW	:MA-	:ULH	:5/6
SPIDER	:MBWMBWY	:*	:ULL	:9/10
SPIRIT(OF DEAD)	:NGGOMA	:*	:UV	:9/10
SPIRIT(SOUL)	:NGGORO	:*	:LH	:9/10
SPIT	:*GWTUA MATA			
SPOIL(RUIN)	:GWDH*WWKIA	:DH-	:ULH	:VT
SPOON	:GV*CIKO	:I-	:ULL	:7/10
SPOTS(ANIMAL)	:MAARA	:	:LH	:6
SPOTS(CLOTH)	:MAROORO	:	:UHR	:6
SPREAD(OUT)	:KW*ARA	:NJ-	:UL	:VT
SPRING(METAL)	:DHIBIRINGGI	:*	:ULHL	:9/10
SPRING(WATER)	:GV*DHIMA	:I-	:ULH	:7/10
SPRINKLE	:KWM*INJA	:M-	:ULL	:VT
SPROUT	:KWM*ERIA	:M-	:ULL	:VI
STAB	:GWDH*EECA	:DH-	:ULL	:VT
STAB	:KWR*ADHA	:ND-	:ULH	:VT
STAMP(POSTAGE)	:DHITEMBW	:*	:LHL	:9/10
STAND(UP)	:GW*WKYRA	:NJ-	:LHL	:VI
STAND(UP,STILL)	:KWR*WWGAMA	:ND-	:ULLL	:VI
STAR	:NJATA	:*	:HH	:9/10
STARLING	:DHWRWNJW	:*	:ULV	:9/10
START(BEGIN)	:KW*AMBYRYRIA	:NH-	:ULLL	:VT
STATION(RAIL,BUS,POLICE)	:CEECEENI	:*	:ULH	:9/10
STEP(FOOTSTEP,PACE)	:I*KINHA	:MA-	:ULH	:5/6
STEP(ON)	:GWK*INHA	:NGG-	:ULH	:VT
STEP ON	:KWR*ANGGA	:N-	:ULL	:VT
STEW	:GV*TOOERO	:I-	:ULHL	:7/10

STICK(SMALL)	KAMW*TY	TWMY-	ULV	13/12
STICK(STAFF)	RWDH*ANJU	DH-	ULB	11/10
STICK(WALKING STICK)	MW*KWANJU	MY-	ULB	3/4
STINK	KWN*UNGGA	N-	ULL	VI
STIR	KU*URUGA	NJ-	ULL	VT
STOCKING	DHOOGIDHI	*	LHL	9/10
STOMACH	NDA	*	R	9/10
STONE	I*HIGA	MA-	ULH	5/6
STOP(DOING)	GWT*IGA	ND-	ULH	VT
STOP(PREVENT)	KWG*IRIA	NGG-	ULL	VT
STOP(STAND STILL)	KWR*WWGAMA	ND-	ULLL	VI
STORE(HOUSE)	DHITOO	*	ULV	9/10
STORE(SHOP)	NDUKA	*	LB	9/10
STORY(FLOOR)	NGGOROBA	*	ULH	9/10
STORY(TALE)	RWG*ANO	NG-	ULL	11/10
STOVE(CHARCOAL BRAZIER)	DHAGIRI	*	LHH	9/10
STOVE(KITCHEN)	*RIIKO	MA-	ULH	5/6
STRAIN(FILTER)	GWK*EERA	NGG-	ULH	VT
STRANGE	-G*ENI	NG-	ULL	ADJ
STRANGER	MW*GENI	A-	ULL	1/2
STRAP	MW*KWA	MY-	UV	3/4
STRENGTH	*HINHA	MA-	ULH	3/6
STRIKE(HIT)	KWG*WDHA	NGG-	ULH	VT
STRIKE(LABOR)	KWG*OMA	NG-	ULL	VI
STRING	RWR*IGI	ND-	ULH	11/10
STRIPE	MW*COORE	MY-	ULV	3/4
STUDENT	MW*RUTWO	A-	ULV	1/2
STUDY	GWDH*OOMA	DH-	ULH	VT
STUPID	-K*YYGU	NGG-	ULB	ADJ
STUPID	-R*IITU	ND-	ULB	ADJ
SUBTRACT	KWR*UTA	ND-	ULL	VT
SUCK(AS CANDY)	KWM*UMUNHA	M-	ULHL	VT
SUCK(BABY)	KU*ONGGA	NH-	LH	VT
SUE	GWC*IIRA	NJ-	ULL	VT
SUE	GWDH*ITANGGA	DH-	ULLL	VT
SUFFER(HAVE TROUBLE)	GWDH*YYNYKA	DH-	ULLL	VI
SUGAR	CUKAARI		ULL	3
SUGAR CANE	KY*GWA	I-	UV	7/10
SUITCASE	I*DHANDWKW	MA-	ULHH	5/6
SUN	RIWA		ULH	5
SUNDAY	KI*UMIA	CI-	XH	7/10
SUPPORT(PROP)	GY*TUGY	I-	ULB	7/10
SURPASS	GWK*YRA	NGG-	ULH	VT
SURPRISE	KWG*EGANIA	NGG-	ULLL	VT
SURPRISED(BE SURPRISED)	KWM*AKA	M-	ULL	VI
SWALLOW	KW*MERIA	M-	ULL	VT
SWALLOW(BIRD)	DHWNGGWRWRW	*	LHLH	9/10
SWEAT	DHIDHINO		ULL	10
SWEAT	GWDH*IDHINA	DH-	ULLL	VI
SWEATER	*BURANA	MA-	ULLV	3/6
SWEET	MWRYO		UR	NA3
SWEET(CANDY)	DHEREMENDE	*	LBBB	9/10
SWEET POTATO	NGGWACY	*	UR	9/10
SWIM	GWDH*AMBYRA	DH-	ULLL	VI
SWING(DANGLE)	GWC*UUHA	NJ-	ULL	VI
SYMPATHY(PITY)	DHA		L	10
TABLE	MEEDHA	*	UL	9/10
TAIL	MW*TIINGOE	MY-	ULLH	3/4
TAIL(COW)	GY*CUDHY	I-	ULH	7/10
TAKE	K*E	NGG-	H	VIMP
TAKE(OUT,OFF)	KWR*UTA	ND-	ULL	VT
TAKE(PICK UP)	KU*OYA	NJ-	LH	VT
TAKE(TO)	GWT*WARA	ND-	ULH	VT
TAKE A PICTURE	*KWHWWRA MBICA			
TAKE BACK(RETURN)	GWC*OOKIA	NJ-	ULL	VT
TALK(CHAT)	GWT*EERETA	ND-	ULLL	VI
TALL	-R*AAYA	ND-	ULV	ADJ
TALL	-R*AIHU	ND-	ULB	ADJ
TAR	RAMI	*	UL	9/10
TASTE	GWC*AMA	NJ-	ULL	VT
TAX	I*GOOTI	MA-	ULL	5/6
TAXI	TEEGIDHI	*	HLB	9/10
TEA(DRINK,MEAL,PARTY)	CAAI		XH	3
TEA(LEAVES)	MACAANI		UHL	6
TEA(PLANT)	I*CAANI	MA-	UHL	5/6
TEACH	GWDH*OOMIDHIA	DH-	ULHL	VT

TEACH	:KWB*UNDIDHIA	:B-	:ULHL	:VT
TEACH	:KWR*UTA	:ND-	:ULL	:VT
TEACHER	:MW*ARIMW	:A-	:UHL	:1/2
TEACHER	:MW*RUTANI	:A-	:ULLL	:1/2
TEAR(RIP)	:GWT*EEHWRA	:ND-	:ULLL	:VT
TEAR(WEEPING)	:RY*IDHORI	:MA-	:LHL	:5/6
TELEGRAM	:DHIMW	:*	:HH	:9/10
TELEPHONE	:DHIMW	:*	:HH	:9/10
TELEPHONE	:*KWHWWRA DHIMW			
TELEVISION	:TEREBIICENI	:*	:ULHLB	:9/10
TELL(INFORM OF)	:KWM*ENHIDHIA	:M-	:ULLL	:VD
TELL(SAY TO)	:KW*YRA	:NJ-	:LH	:VD
TELL(STORY)	:KWG*ANA	:NG-	:ULL	:VT
TEN	:IKWMI	:	:ULH	:NN5
TEN(TWENTY AND UP)	:MYRONGGO	:	:ULL	:NN4
TENDON	:RWG*A	:NGG-	:UL	:11/10
TERMITE	:NGGUYA	:*	:HH	:9/10
TERMITES(WHITE ANTS)	:MWDHWA	:	:ULB	:3
TEST	:KWG*ERIA	:NGG-	:ULL	:VT
TEST(CHECK)	:GWDH*IMA	:DH-	:ULH	:VT
TEXT	:KY*GERANIO	:I-	:ULLL	:7/10
THAN(COMPARED TO)	:KW(R)Y	:	:HH	:*
THANK	:*GWCOOKIA NGGAADHO			
THANK	:*GWCWNGGA MWHERA			
THANKS	:NGGAADHO	:*	:UL	:9/10
THANK YOU	:*NY NGGAADHO			
THANK YOU	:*NY WEGA			
THAT(IN RELATIVE CLAUSE)	:** USE DEMONSTRATIVE PRONOUN			
THAT(SO THAT)	:GEEDHA	:	:HH	:*
THAT(SO THAT)	:*NY GEEDHA			
THAT(SO THAT)	:NYGUO	:	:HH	:*
THAT(WITH DIRECT QUOTATION)	:ATY	:	:UL	:*
THEIR(S)	:-A PRONOUN	:UV	:LB	:POSS
THEN(AT THAT TIME)	:** USE CLASS 5 DEMONSTRATIVE			
THEN(DO NEXT)	:GWC*OOKA	:NJ-	:ULL	:VI
THEN(NEXT)	:** USE CONSECUTIVE			
THICK(MATERIAL)	:-T*UNGGU	:ND-	:ULH	:ADJ
THIGH	:KY*ERO	:CI-	:UL	:7/10
THIN(SLIM)	:-C*EKE	:NJ-	:UHH	:ADJ
THING(ABSTRACT)	:*WNDW	:MA-	:ULL	:3/6
THING(CONCRETE)	:KYNDW	:INDO	:UL	:7/10
THINK	:GWY*CIIRIA	:NDYY-	:LHL	:VR
THINK(GUESS,ASSUME)	:KWG*ERA	:NGG-	:ULL	:VT
THINK(OUT,UP)	:GWDH*UGUNDA	:DH-	:ULLL	:VT
THINK HIGHLY OF(VALUE)	:GWK*UMIA	:NGG-	:ULH	:VT
THIRST	:NHOOTA	:	:LH	:3
THIRSTY(BE THIRSTY)	:KWNH*OOTA	:NH-	:ULH	:VI
THIRTY	:*MYRONGGO YTATW			
THONG	:MW*KWA	:MY-	:UV	:3/4
THOUGHT	:RYY*CIIRIA	:MEE-	:LHL	:5/6
THOUSAND	:NGGIRI	:*	:LH	:NN9/0
THREAD	:UUDHI	:	:LH	:3
THREE	:-TATW(IDHATW)	:ULH	:UHH	:NUM
THROAT	:MW*MERO	:MY-	:ULL	:3/4
THROW	:GW*IKIA	:NJ-	:4	:VT
THROW AWAY	:GWT*E	:ND-	:UR	:VT
THUG	:MW*KORA	:MY-	:ULH	:3/4
THUNDER	:KWR*URUMA	:ND-	:ULLL	:VI
TICK	:NGGWHA	:*	:LH	:9/10
TICKET	:*TIGITI	:MA-	:ULHL	:3/6
TIE	:KU*OHA	:NJ-	:LH	:VT
TIE(CLOTHING)	:TAI	:*	:UL	:9/10
TIE KNOT	:GWK*UNDYKA	:NGG-	:ULHL	:VT
TILL	:KWR*YMA	:N-	:ULL	:VT
TIME	:HINGGO	:*	:UL	:9/10
TIME(DO ALL THE TIME)	:GWT*WWRA	:ND-	:ULH	:VI
TIME(HOUR)	:DHAA	:	:HH	:10
TIME(MOMENT)	:HYNDY	:*	:UL	:9/10
TIME(PERIOD)	:I*HINDA	:MA-	:ULL	:5/6
TIME(WHAT TIME IS IT)	:*NY DHAA CIIGANA			
TIN(CAN)	:MW*KEBE	:MY-	:UHH	:3/4
TIRED	:-N*OGU	:N-	:ULB	:ADJ
TIRED(BE TIRED)	:KWN*OGA	:N-	:ULH	:VI
TO(DIRECTION) .	:** USE LOCATIVE MARKER			
TOBACCO	:MBAKY	:*	:UV	:9/10
TODAY	:WWMWWDHY	:	:UHL	:TN3

TOE	:*KYARA KYA KWGWRW			
TOGETHER	:HAMWE	:NA	:HH	:M
TOILET	:KY*ORO	:CI-	:LH	:7/10
TOMATO	:NHAANHA	:*	:HV	:9/10
TOMORROW	:RWWCIW	:	:LH	:11
TOMORROW(DAY AFTER TOMORROW)	:OOKE	:	:LB	:TN
TONGUE(BODY)	:RWR*YMY	:N-	:ULH	:11/10
TOOTH	:I*GEGO	:MA-	:ULL	:5/6
TOP(ON TOP)	:IGWRW	:RYA	:ULL	:P5
TOP(TIP)	:MW*DHIA	:MY-	:ULH	:3/4
TORTOISE	:NGGURU	:*	:LH	:9/10
TOWARD(GO TOWARD)	:KW*EREKERA	:NJ-	:LHLL	:VT
TOWEL	:TAURW	:*	:LHL	:9/10
TOWN	:TAWNI	:*	:HLB	:9/10
TRACTOR	:KA*RAGITA	:TW-	:ULL	:13/12
TRADE(EXCHANGE)	:GWK*WWRANIA	:NGG-	:ULHL	:VI
TRADITION(CUSTOMARY LAW)	:KY*RYRA	:I-	:ULH	:7/10
TRAIN(PASSENGER)	:MWW*GIDHI	:MYY-	:ULL	:3/4
TRAMPLE	:KWR*ANGGA	:N-	:ULL	:VT
TRAMPLE(ON)	:GWK*INHA	:NGG-	:ULH	:VT
TRANSLATE	:GWT*AWRA	:ND-	:ULLL	:VT
TRAP	:GWT*EGA	:ND-	:ULH	:VT
TRAP	:MW*TEGO	:MY-	:ULH	:3/4
TREAT(MEDICALLY)	:GWDH*ONDEKA	:DH-	:ULHL	:VT
TREAT(MEDICALLY)	:KWR*IGITA	:ND-	:ULHL	:VT
TREAT AS	:GWT*UA	:ND-	:UR	:VT
TREE	:MW*TY	:MY-	:UV	:3/4
TRICK(ERY)	:WARA	:	:LB	:3
TRICK(JOKE)	:IDHERW	:	:ULH	:5
TRIP(JOURNEY)	:RWG*ENDO	:NG-	:ULL	:11/10
TROUBLE	:*DHYYNA	:MA-	:ULV	:3/6
TROUSERS(LONG)	:MW*BUUTO	:MY-	:ULL	:3/4
TROUSERS(PAIR OF)	:DHURUARY	:*	:ULLL	:9/10
TRUCK(LORRY)	:ROORI	:*	:UL	:9/10
TRUE	:MA	:	:R	:AN
TRUNK(LUGGAGE)	:I*DHANDWKW	:MA-	:ULHH	:5/6
TRUTH	:MA	:	:R	:9
TRY(OUT)	:KWG*ERIA	:NGG-	:ULL	:VT
TURN(AROUND)	:KWG*ARWRA	:NGG-	:ULLL	:VT
TURN(AROUND)	:KWG*ARWRWKA	:NGG-	:ULLLL	:VI
TURN(OVER)	:KWG*ARIWRA	:NGG-	:ULLL	:VT
TUSK	:MW*GUONGGO	:MY-	:ULH	:3/4
TWENTY	:*MYRONGGO YYRY			
TWIST(BEND)	:KWG*OCA	:NGG-	:ULH	:VT
TWIST(MAKE CROOKED)	:KWG*ONHA	:NG-	:ULH	:VT
TWO	:-YRY(IGYRY)	:UB	:UBB	:NUM
TYPE(KIND)	:MW*DHEMBA	:MY-	:ULL	:3/4
TYPE(WRITE)	:GWC*ABA	:NJ-	:ULL	:VT
TYPEWRITER	:CABURAITA	:*	:9/10	
UGLY	:-C*ONGI	:NJ-	:ULB	:ADJ
UGLY	:-T*WTI	:ND-	:ULH	:ADJ
UMBRELLA	:I*BURI	:MA -	:ULL	:5/6
UNABLE(BE UNABLE)	:KWR*EMWO	:N-	:ULL	:VP
UNCLE(MY)(MATERNAL)	:MAAMA	:AA-	:ULR	:1/2
UNCOVER(REMOVE LID)	:GWK*UNWRA	:NGG-	:ULHL	:VT
UNDER(NEATH)	:DHY	:YA	:V	:P9
UNDER(NEATH)	:RUUNGGU	:RWA	:UL	:P11
UNDERSTAND(NOT UNDERSTAND)	:KWR*IGWO	:ND-	:ULH	:VP
UNLESS	:TIGA	:	:HH	:PV
UNTIL	:KINHA	:	:UL	:PV
UNTIL	:NGGINHA	:	:UL	:PV
UP	:IGWRW	:RYA	:ULL	:P5
URGE	:KWR*INGGYRYRIA	:N-	:ULHLL	:VT
URINATE	:GWDH*UGUMA	:DH-	:ULHL	:VI
URINE	:MADHUGUMO	:	:ULHL	:6
USE	:GWT*WMYRA	:ND-	:ULHL	:VT
USE(USEFULNESS)	:*BATA	:MA-	:ULH	:3/6
USE UP	:KWN*IINA	:N-	:ULL	:VT
USED(GET USED TO)	:KWM*ENHERA	:M-	:ULLL	:VT
USELESS(LY)	:TWHW	:	:AN	
VACATION	:R*WWDHA	:ND-	:XH	:11/10
VACCINATE	:GWDH*EECA	:DH-	:ULL	:VT
VAIN(IN VAIN)	:TWHW	:	:LB	:AN
VALLEY	:KY*ANDA	:CI-	:LB	:7/10
VALUABLE	:GORO	:	:UL	:NA3
VALUE	:GWK*UMIA	:NGG-	:ULH	:VT

VALUE(IMPORTANCE)	:*BATA	:MA-	:ULH	:3/6
VEGETABLES	:MBOGA	:	:LH	:10
VEHICLE	:NGGAARI	:*	:LB	:9/10
VEIN(BODY)	:MW*KIHA	:MY-	:UHL	:3/4
VERY(MUCH)	:MWNO	:	:UV	:*
VILLAGE	:I*TWWRA	:MA-	:UHR	:5/6
VILLAGE(TRADING CENTER)	:GY*CAGI	:I-	:ULL	:7/10
VISIT(GO VISITING)	:GWC*EERA	:NJ-	:ULL	:VI
VOICE	:MW*GAMBO	:MY-	:ULL	:3/4
VOMIT	:GWT*AHYKA	:ND-	:ULHL	:VI
VULTURE	:NDERI	:*	:9/10	
WAGES	:MW*CAARA	:MY-	:UHL	:3/4
WAIST	:NJOHERO	:*	:LHL	:9/10
WAIT(FOR)	:GW*ETERERA	:NJ-	:LHLL	:VT
WAKE(UP)	:GW*WKYRA	:NJ-	:LHL	:VI
WALK	:*GWDHIY NA MAGWRW			
WALK(TAKE A WALK)	:GWC*EERA	:NJ-	:ULL	:VI
WALL	:RWDH*INGGO	:DH-	:ULL	:11/10
WALLET	:MBEETI	:*	:UL	:9/10
WANT	:KW*ENDA	:NH-	:UL	:VT
WAR	:ITA	:	:UV	:10
WAR	:MBAARA	:*	:HR	:9/10
WARTHOG	:NGGYRY	:*	:UV	:9/10
WASH(NOT ONESELF)	:GWDH*AMBIA	:DH-	:ULL	:VT
WASH(ONESELF)	:GWY*DHAMBA	:NDYY-	:LHL	:VR
WASP	:I*GI	:MA-	:UL	:5/6
WASTE	:GWT*E	:ND-	:UR	:VT
WATCH	:KWY*RORERA	:NDYY-	:LHLL	:VR
WATCH(TIMEPIECE)	:DHAA	:DHAA	:HH	:9/10
WATER	:MAAY	:	:LH	:6
WAY(METHOD,ROUTE)	:NJYRA	:*	:UV	:9/10
WEAK	:-M*OCU	:M-	:ULV	:ADJ
WEALTH	:WTONGGA	:	:ULV	:3
WEAR(CLOTHES)	:KWY*HUMBA	:NDYY-	:LHL	:VR
WEAVE(CLOTH,BASKET)	:GWT*UMA	:ND-	:ULH	:VT
WEAVER BIRD	:DHONJO	:*	:UL	:9/10
WEEDS	:RIIA	:	:LH	:5
WEEK	:KI*UMIA	:CI-	:XH	:7/10
WEIGH	:GWDH*IMA	:DH-	:ULH	:VT
WEIGHT	:WRITW	:	:ULL	:3
WELL(GET WELL)	:KWH*ONA	:H-	:ULH	:VI
WELL(NICELY)	:WEGA	:	:LB	:M3
WELL(WATER)	:GY*DHIMA	:I-	:ULH	:7/10
WEST	:RWGWRW	:	:ULL	:11
WHAT	:KY	:	:L	:*
WHAT(KIND OF)	:-T*WW	:ND-	:UHL	:ADJ
WHEEL	:KW*GWRW	:MA-	:ULL	:15/6
WHEN(IN RELATIVE CLAUSE)	:** USE CLASS 5 DEMONSTRATIVE PRONOUN			
WHEN(QUESTION)	:RY	:	:L	:*
WHERE(IN RELATIVE CLAUSE)	:** USE LOCATIVE DEMONSTRATIVE PRONOUN			
WHERE(QUESTION)	:HA	:	:L	:*
WHERE(QUESTION)	:KW	:	:L	:*
WHETHER(INDIRECT QUESTION)	:KANA	:	:UL	:*
WHICH(IN RELATIVE CLAUSE)	:** USE DEMONSTRATIVE PRONOUN			
WHICH(QUESTION)	:-RYKW	:UHH	:UHH	:DEM
WHITE	:-*ERW	:NJ-	:LH	:ADJ
WHO(IN RELATIVE CLAUSE)	:** USE DEMONSTRATIVE PRONOUN			
WHO(IS IT)	:NWW	:NYA	:HL	:*
WHO(WITH POSSESSIVE,PREPOSITION)	:W	:A	:L	:*
WHOLE	:-G*IMA	:NG-	:ULL	:ADJ
WHY	:NYKY	:	:HL	:*
WIDE	:-*ARIY	:NJ-	:LB	:ADJ
WIDE(BE WIDE)	:KW*ARAMA	:NJ-	:LHL	:VI
WIDOW(ED)	:NDIGWA	:	:LB	:AN
WIFE	:MW*TUMIIA	:A-	:ULHL	:1/2
WILD	:GYDHAKA	:	:ULV	:AN
WILD DOG	:NJWWY	:*	:HL	:9/10
WILDEBEEST	:NGGAATI	:*	:UL	:9/10
WIN	:GWC*INDA	:NJ-	:ULL	:VT
WIND	:RWH*UUHO	:H-	:ULL	:11/10
WINDOW	:NDIRICA	:*	:ULV	:9/10
WINE	:NDIBEI	:*	:LR	:9/10
WING	:I*DHAGU	:MA-	:ULV	:5/6
WISDOM	:WARA	:	:LB	:3
WISE	:-*WGY	:NJ-	:LB	:ADJ
WITH	:NA	:	:U	:*

WITH(HAVING)	:-*ENE	:NH-	:LB	:ADJ
WITH(TOGETHER WITH)	:HAMWE	:NA	:HH	:M
WOMAN	:*MWNDW WA NJA			
WOMAN(MARRIED)	:MW*TUMIIA	:A-	:ULHL	:1/2
WOMB	:NDA	:*	:L	:9/10
WOOD(EN)	:MWTY	:	:UV	:AN
WOOD(FIREWOOD)	:RWK*W	:NGG-	:UR	:11/10
WORD	:KI*UGO	:CI-	:LH	:7/10
WORD	:NDETO	:*	:LH	:9/10
WORK	:*WYRA	:MA-	:ULL	:3/6
WORK	:*KWRUTA WYRA			
WORK(FOR MONEY)	:GWDH*WKWMA	:DH-	:ULHL	:VI
WORKER	:MW*RUTI WYRA	:A-	:ULL LL	:1/2
WORKER(WAGE-EARNER)	:MW*DHWKWMI	:A-	:ULHL	:1/2
WORKSHOP	:KY*GANDA	:I-	:ULL	:7/10
WORLD	:DHY	:*	:V	:9/10
WORM(INTESTINAL)	:NJOKA	:*	:LH	:9/10
WORM(MAGGOT)	:KY*GUNHW	:I-	:ULV	:7/10
WORRY	:GWT*ANGGYKA	:ND-	:ULLL	:VI
WORTH	:*BATA	:MA -	:ULH	:3/6
WRAP	:GWK*WNJA	:NGG-	:ULH	:VT
WRITE	:KW*ANDYKA	:NH-	:ULL	:VT
WRITER	:MW*ANDYKI	:A-	:ULL	:1/2
WRITING(SOMETHING WRITTEN)	:MW*ANDYKO	:MY-	:ULL	:3/4
WRITING(STYLE)	:MW*ANDYKYRE	:MY-	:3/4	
YAM	:GY*KWA	:I-	:UV	:7/10
YARD(COURTYARD)	:NJA	:*	:R	:9/10
YAWN	:GW*ADHAMA	:NJ-	:LHL	:VI
YEAR	:MW*AKA	:MY-	:LH	:3/4
YELL	:*KUUGA MBU			
YELL(FOR HELP)	:MBU	:*	:V	:9/10
YES	:YY	:	:R	:*
YESTERDAY	:IRA	:	:UL	:TN5
YESTERDAY(DAY BEFORE YESTERDAY)	:IYO	:	:UV	:TN5
YOUNG(IMMATURE)	:-*YDHY	:NJ-	:LH	:ADJ
YOUNG(INITIATED MAN)	:MW*ANAKE	:A-	:1/2	
ZEBRA	:NJAGY	:*	:9/10	

CIUGO CIA GYYGYKWYW
NA WTAWRI WACIO
NA GYDHWNGGW

-A	U	B	POSS	POSSESSIVE MARKER
-A PRONOUN	UV	LB	POSS	HIS/HER(S)/ITS/THEIR(S)(NOT CLASS 1)
AACA	LHR		*	NO
AAKORWO	HLH		*	IF
-*ACWHIE	ULB	NJ-	ADJ	CARVED
-*ADHYKI	ULL	NJ-	ADJ	OBEDIENT
-*AGANU	LBB	NJ-	ADJ	NAUGHTY/WICKED
--NJYRA YA AGENDI				MAIN ROAD
AGU	LH	*	1/2	(MY)GRANDFATHER/ANCESTOR
--KUUMA AGU NA AGU				VERY LONG AGO
-*AGYRYRU	ULBB	NJ-	ADJ	APPROPRIATE/SUITABLE
-AKE	UV	LB	POSS	HIS/HER(S)/ITS(CLASS 1)
-- -AKE KYWMBE				HIS OWN
-AKU	UR	LH	POSS	YOUR(S)(SINGULAR)
-AKWA	UR	LH	POSS	MY/MINE
AMU	LH		*	BECAUSE
-*AMWRE	LBB	NH-	ADJ	SET ASIDE/CONSECRATED
-*ANDWKU	ULB	NH-	ADJ	HIGHER/ENLARGED
-ANHU	UV	LB	POSS	YOUR(S)(PLURAL)
-AO	UV	LB	POSS	THEIR(S)(CLASS 2)
-*ARAGANU	ULBB	NJ-	ADJ	FLAT/LEVEL
-*ARAMU	LBB	NJ-	ADJ	WIDE/BROAD
-*ARE	UV	NJ-	ADJ	DECORATED/BEADED/ARRANGED
-*ARIY	LB	NJ-	ADJ	BROAD/WIDE
ATY	UL		*	THAT(WITH INDIRECT QUOTES)
ATYA	HL		*	HOW
ATYRY	UHH		*	INTRODUCES DIRECT
ATYRYRY-RY	UHHL		*	CALL FOR ATTENTION QUOTES
*BAABA	ULR	AA-	1	MY FATHER
--BAABA MWKWRW				UNCLE(FATHER'S ELDER BROTHER)
--BAABA MWNIINI				UNCLE(FATHER'S YOUNGER BROTHER)
BAADHI	UL	*	9/10	IRON(FOR CLOTHES)
--KWHWWRA BAADHI				IRON(CLOTHES)
*BAATYRY	UHLH	MA-	1/2	(CATHOLIC)PRIEST
*BANGGA	ULB	MA-	3/6	PANGA/MACHETE
BANGGIRI	LBB	*	9/10	BANGLE
BARABARA	ULLL	*	9/10	ROAD/HIGHWAY
BARIBARI	ULLL		M	ONE BY ONE/IN CASH
BARWWDHI	LHL	*	1/2	GOVERNOR
BATA	LH		AN	IMPORTANT/VALUABLE
BATA	LH		NA3	IMPORTANT/USEFUL/VALUABLE
*BATA	ULH	MA-	3/6	NEED/VALUE/USE/IMPORTANCE/WORTH
-B*ATAIRE	LHL	MB-	VINIT	NEED
-B*ATAIRIO	LHL	MB-	VINIT	NEED
-B*ATARU	ULBB	MB-	ADJ	NEEDING/IN NEED*
BEEDHITI	LBB	*	9/10	UNDERSHIRT/VEST
BENGGI	UL	*	9/10	BANK(FOR MONEY)
BENDERA	ULH	*	9/10	FLAG
BIKIBIKI	ULLL	*	9/10	MOTORCYCLE
BIW	HH		*	VERY MUCH/EXTREMELY/COMPLETELY
BOODHITA	HLB	*	9/10	POST OFFICE
*BOODHITA	UHLB	MA-	3/6	POST OFFICE
BUNDA	UL	*	9/10	DONKEY
*BUNDI	ULH	MA-	1/2	TECHNICIAN/CRAFTSMAN/REPAIRMAN
*BURANA	ULLV	MA-	3/6	SWEATER
BURANA	ULV	*	9/10	SWEATER/PULLOVER
BUUTI	UL	*	9/10	FOOT(MEASURE)
-B*WCU	ULV	MB-	ADJ	IMPATIENT
*BWRWRI	ULLB	MA-	3/6	COUNTRY/COMMUNITY
*CAAI	UXH	MA-	3/6	TEA/TEA-PARTY
CAATI	UL	*	9/10	SHIRT
CARAHANI	ULHH	*	9/10	SEWING MACHINE
CEECEENI	ULH	*	9/10	STATION
-C*EKE	UHH	NJ-	ADJ	THIN/NARROW
-C*IARE	ULB	NJ-	ADJ	BORN
*CIBW	UHH	MA-	1/2	CHIEF
*CIIRA	ULL	MA-	3/6	CASE/LAWSUIT/DECISION/ARGUMENT
--GWTUA CIIRA				DECIDE/PASS SENTENCE
*CINDANO	ULLL	MA-	3/6	NEEDLE(SEWING/HYPODERMIC)
CIRINGGI	ULL	*	9/10	SHILLING
*COKA	ULH	MA-	3/6	CHALK
COMBA	LB		3	EUROPEAN
-C*ONGI	ULB	NJ-	ADJ	UGLY
*COORA	ULV	MA-	3/6	AGE-SET
*CUKA	LH	MA-	3/6	SHEET

CUKAARI	:ULL	:	:3	:SUGAR
CUKURU	:LHL	:*	:9/10	:SCHOOL
*CUKURU	:ULHL	:MA-	:3/6	:SCHOOL
CUMBY	:LB	:	:3	:SALT
*CUUBA	:ULL	:MA-	:3/6	:BOTTLE
CWWCW	:UR	:*	:1/2	:(MY)GRANDMOTHER
*CWWCW	:ULR	:AA-	:1/2	:(MY)GRANDMOTHER
CWWE	:LH	:	:1	:HIS GRANDMOTHER
CWWGUO	:LH	:	:1	:YOUR GRANDMOTHER
DHA	:L	:	:10	:COMPASSION/PITY/MERCY
--KWRINGGWO NY DHA				:FELL SYMPATHY/BE SORRY
DHAA	:HH	:*	:9/10	:HOUR/CLOCK/(PL) TIME
DHAADHI	:LH	:	:3	:BROTH
DHAAGE	:UL	:*	:9/10	:DRY GRASS STEMS
*DHAAHU	:ULH	:MA-	:3/6	:RITUAL IMPURITY
DHAAMA	:UL	:*	:9/10	:MOVE/MIGRATION/EXILE
DHAANI	:HR	:*	:9/10	:PLATE/RECORD
DHAANO	:LH	:	:10	:HANDS
--KWRWMA DHAANO				:MAKE FIST WITH THUMB PROTRUDING
DHAATA	:UL	:*	:9/10	:BARREN(PERSON)
DHAAYW	:UL	:	:3	:PEACE
--KWIGA DHAAYW				:MAKE PEACE
DHABAARY	:ULL	:*	:9/10	:EXPEDITION/OUTLAW(BAND)/SAFARI
DHABATW	:LHL	:*	:9/10	:SUNDAY/SABBATH
DHABURIA	:LHR	:*	:9/10	:(METAL)COOKING POT
*DHABUUNI	:UXH	:MA-	:3/6	:SOAP
DHAGIRI	:LHH	:*	:9/10	:CHARCOAL BRAZIER
DHAHABU	:LHB	:*	:9/10	:GOLD
-DH*AKA	:ULV	:DH-	:ADJ	:BEAUTIFUL/PRETTY
DHAKA	:UV	:*	:9/10	:(ATTRACTIVE)YOUNG(PERSON)
DHAKAME	:LBB	:	:9	:BLOOD
DHAMAKI	:LHL	:*	:9/10	:FISH
DHARI	:UL	:*	:9/10	:KICK/DEATH STRUGGLE
--GWIKIA DHARI				:KICK ABOUT/STRUGGLE
--DHECEDHECE				:SONG WORD
DHEEGI	:UV	:*	:9/10	:FOOD-STORAGE AREA IN HOUSE
DHEERW	:HL	:*	:9/10	:KIND OF MONKEY
DHEGEDHI	:ULL	:*	:9/10	:WEEVIL/DRILL
DHEGERE	:ULL	:*	:9/10	:RATEL/HONEY-BADGER
DHENDI	:LH	:*	:9/10	:CENT
DHENEMA	:ULH	:*	:9/10	:CINEMA/MOVIE
DHENGGE	:UL	:*	:9/10	:HE-GOAT
--KWRINGGA DHENGGE				:TAKE OATH
DHEREMENDE	:LBBB	:*	:9/10	:SWEET/CANDY
-DH*ERI	:ULH	:DH-	:ADJ	:PLAIN/PURE/EMPTY
-DH*ERU	:ULB	:DH-	:ADJ	:CLEAN/BRIGHT
*DHIAKA	:ULL	:MA-	:3/6	:QUIVER
DHIBIRINGGI	:ULHL	:*	:9/10	:SPRING
DHIBITAARY	:ULHL	:*	:9/10	:HOSPITAL
*DHIBITAARY	:ULLHL	:MA-	:3/6	:HOSPITAL
DHIDHINO	:ULL	:	:10	:SWEAT
*DHIGARA	:LHL	:*	:9/10	:CIGAR/CIGARETTE
--KWGUUCIA DHIGARA				:SMOKE A CIGAR(ETTE)
DHIGARI	:LHR	:*	:9/10	:POLICE(MAN)/SOLDIER
DHIGIRIRI	:LHLH	:*	:9/10	:(SMALL BLACK) ANT
DHIGWKW	:ULH	:*	:9/10	:HOLIDAY
DHIIA	:LB	:*	:9/10	:DUIKER/(SMALL)ANTELOPE
DHIIDHI	:UL	:*	:9/10	:FOREHEAD/BROW
*DHIIRA	:ULR	:MA-	:3/6	:INITIATION CANDIDATE'S GRASS KILT
*DHIIRY	:ULL	:MA-	:3/6	:DEBT
DHIKW	:LH	:*	:9/10	:DAY
*DHIKWOTA	:ULV	:MA-	:1/2	:SQUATTER
DHIKYRYRIO	:LHLL	:*	:9/10	:TEMPLE (OF HEAD)
DHIMO	:LH	:*	:9/10	:PROVERB
DHIMW	:HH	:*	:9/10	:TELEGRAM/TELEPHONE/TELEGRAPH*
--KWHWWRA DHIMW				:TELEPHONE
DHINGGIRA	:ULBB	:MA-	:3/6	:MAN'S HOUSE
-DH*INGGU	:ULB	:DH-	:ADJ	:MEEK/INNOCENT/MORAL
DHIRIKAARI	:ULLL	:*	:9/10	:GOVERNMENT
-DH*IRU	:ULB	:DH-	:ADJ	:PAST/FINISHED
DHIRYYTI	:LHL	:*	:9/U/	:SLATE
DHITEMBW	:LHL	:*	:9/10	:(POSTAGE)STAMP
DHITOO	:ULV	:*	:9/10	:STORE(HOUSE)/WAREHOUSE/GODOWN
*DHOGORA	:ULLL	:MA-	:3/6	:PRICE
DHONI	:LH	:	:10	:SHAME/SHYNESS/MODESTY
--KWIGUA DHONI				:BE ASHAMED

DHOO	:UV	:*	:9/10	:SAW
DHOOGIDHI	:LHL	:*	:9/10	:SOCK/STOCKING
*DHOOGUO	:ULH	:MA-	:1/2	:YOUR FATHER
*DHOOME	:ULL	:MA-	:3/6	:PATH TO HOME/AREA IN FRONT OF HOME
-DH*OOMU	:ULB	:DH-	:ADJ	:EDUCATED
DHOROKO	:ULL	:*	:9/10	:COW-PEA
DHUBU	:UL	:*	:9/10	:SOUP
*DHUKURU	:ULHL	:MA-	:3/6	:SCHOOL
DHUKURU	:LHL	:*	:9/10	:SCHOOL
DHUMU	:UL	:*	:9/10	:MANURE/FERTILIZER
DHUMUNI	:LHH	:*	:9/10	:FIFTY-CENT COIN
DHUNDO	:LH	:*	:9/10	:SECRET/HIDDEN MEANING
DHUNGGURA	:HLH	:*	:9/10	:RABBIT/HARE
DHURAKU	:LHL	:*	:9/10	:ARMY ANT
DHURUARY	:ULLL	:*	:9/10	:(PAIR OF)TROUSERS
DHUUDHA	:UL	:	:AN	:LAST
DHUUDHA	:UL	:WA	:P3	:BEHIND/AFTER/(IN)BACK/IN FUTURE
--KUUMA DHUUDHA				:FOLLOW
DHUUDHA-INY	:ULL	:	:TN	:LATER
DHW	:R	:*	:9/10	:ENEMY
DHWA	:UV	:*	:9/10	:TERMITE NEST
DHWARA	:HL	:*	:9/10	:GAZELLE/IMPALA
DHWARIGA	:HDH	:*	:9/10	:BUSHBUCK/LARGE ANTELOPE
-DH*WIRE	:LH	:DH-	:VINIT	:DISLIKE/HATE
DHWMBY	:UL	:*	:9/10	:(FEATHER)HEADDRESS/CROWN
DHWNGGW	:HL	:*	:9/10	:EUROPEAN
DHWNGGWRWRW	:ULLV	:*	:9/10	:SWALLOW
DHWRWNJW	:ULV	:*	:9/10	:STARLING
DHWWRIW	:UR	:*	:9/10	:SHRIKE
DHY	:V	:*	:9/10	:EARTH/LAND/COUNTRY/WORLD
DHY	:V	:YA	:P9	:DOWN/UNDER
--GWIKARA DHY				:SIT DOWN
--GWTEMA DHY				:FALL DOWN/DIE
--NHAMW YA DHY				:SNAKE
DHYINY	:HR	:WA	:P3	:IN(SIDE)
DHYMYNA	:ULH	:*	:9/10	:CINEMA/MOVIE
DHYRYGA	:LHH	:	:3	:RED OCHRE
*DHYYNA	:ULV	:MA-	:3/6	:TROUBLE/SUFFERING/POVERTY
--KWRYA DHYYNA				:SUFFER
-*EGA	:LB	:NJ-	:ADJ	:GOOD/BEAUTIFUL/NICE/KIND/WELL
-*ENDAINE	:ULL	:NH-	:VINIT	:BE IN LOVE
-*ERW	:LH	:NJ-	:ADJ	:WHITE/NEW
--GYDHWRI KYERW				:FATTY LAYER ON SACRIFICIAL ANIMAL
--MWWNHW MWERW				:WHITE CHALK-LIKE EARTH
-ERY	:HR	:HR	:NUM	:BOTH
-G*AADHE	:ULV	:NGG-	:ADJ	:PRAISED/HONORED
GA*CAW	:ULL	:TW-	:13/12	:CALF
GA*COOHI	:ULV	:	:13	:A LITTLE BEER
GA*CUI	:UR	:TW-	:13/12	:CHICK
GA*CUNJY	:ULL	:TW-	:13/12	:SMALL SECTION/SMALL PART
GA*CUYRY	:ULH	:TW-	:13/12	:LITTLE HAIR
GA*CWHY	:UHL	:TW-	:13/12	:SMALL RING
GA*CWMBYRY	:ULXH	:TW-	:13/12	:TOP
GA*DHAGA	:ULH	:TW-	:13/12	:SMALL ORNAMENT/TRINKET
GA*DHAKA	:ULV	:TW-	:13/12	:SMALL PIECE OF LAND
GA*DHEERW	:UHL	:TW-	:13/12	:SMALL MONKEY
GA*DHII	:UHH	:TW-	:13/12	:SMALL MAN'S ROBE
GADHIRANGGE	:ULXH	:	:13	:PURITY/PURE(PERSON)
GA*DHONI	:ULH	:TW-	:13/12	:LITTLE IN-LAW
GA*DHOOMO	:ULH	:TW-	:13/12	:LITTLE EDUCATION
GA*DHUUNHA	:UXH	:TW-	:13/12	:SMALL PIECE OF FAT
GA*DHWNW	:ULB	:TW-	:13/12	:SMALL SHELTER/HUT
-G*AGATU	:ULLB	:NGG-	:ADJ	:SOUR/FERMENTED
GA*KAARI	:ULH	:TW-	:13/12	:SMALL CAR/SMALL CART
GA*KENGGE	:ULL	:TW-	:13/12	:INFANT/BABY
GAKUNDI	:ULV	:	:NN13	:QUITE A FEW
GA*KUO	:ULL	:TW-	:13/12	:SMALL GARMENT
GA*TA	:UL	:TW-	:13/12	:SMALL STOMACH/EARLY PREGNANCY
GATAANO	:LHH	:	:AN	:FIFTH
GATAGATY	:ULHL	:	:13	:MIDDLE*
GATAGATY	:ULHL	:KAA	:P13	:BETWEEN/AMONG/IN THE MIDDLE
GATANDATW	:LHLH	:	:AN	:SIXTH
GA*TARW	:ULB	:TW-	:13/12	:SMALL BOAT
GATATW	:ULH	:	:AN	:THIRD
GA*TEEGWA	:ULL	:TW-	:13/12	:BULL CALF
GATENE	:ULL	:	:TN13	:A WHILE AGO/(A BIT)EARLIER

GATUA NHWMBA	UL HV		13	SPECIAL RITUAL BEER
GA*TURI	ULH	TW-	13/12	(SMALL)END
GATYVRI	ULH		13	A LITTLE DIRT
GEEDHA	HH		*	SO THAT(WITH SUBJUNCTIVE)
-G*ENI	ULL	NG-	ADJ	STRANGE/FOREIGN
-G*IMA	ULL	NG-	ADJ	WHOLE/COMPLETE/HEALTHY/ADULT
GORO	UL		NA3	EXPENSIVE/HIGH PRICE(D)
GU*OKO	LH	MO-	15/6	HAND/ARM/FORELEG
GU*OKOOKERA	LHLL	NJ-	VT	COME CLOSE(R) TO
GU*OTA	LH	NJ-	VT	BASK(IN)/WARM ONESELF(AT)
GUOYA	LH		3	FEAR/COWARDICE
*GUOYA	ULV	MA-	3/6	FUR/HAIR/WOOL
GUUKA	UV	*	1/2	(MY)GRANDFATHER
GW*ACWHIA	ULL	NJ-	VT	PEEL/PARE/CHIP/CARVE
GW*ADHA	UL	NJ-	VT	COMMAND/ORDER/RULE
GW*ADHAMIA	LHL	NJ-	VT	OPEN MOUTH
GW*ADHANA	ULL	NJ-	VI	COMMAND/REIGN
GW*ADHIMWRA	LHLL	NJ-	VI	SNEEZE
GW*ADHWO	UL	NJ-	VP	BE ORDERED
GW*ADHYKA	ULL	NJ-	VI	BE OBEDIENT/OBEY
GW*ADHYKYRA	ULLL	NJ-	VT	OBEY
GW*ADHYRYRIO	ULLL	NJ-	VP	BE ORDERED/BE DESTINED
GW*AKA	LH	NJ-	VT	BUILD
GW*AKANA	ULL	NJ-	VI	BURN/BE LIT/SHINE
GW*AKIA	UL	NJ-	VT	LIGHT/IGNITE
GW*AKIDHIA	LHL	NJ-	VT	HELP BUILD/HAVE BUILT
GW*AKIO	UL	NJ-	VP	BE LIT
GW*AKWO	LH	NJ-	VP	BE BUILT
GW*AKYKA	LHL	NJ-	VI	GET BUILT
GW*AKYRIA	ULL	NJ-	VD	LIGHT FOR
GW*AKYRIO	ULL	NJ-	VP	BE LIT FOR
GW*AKYRWO	LHL	NJ-	VP	BE BUILT FOR
GWATA	LH		PV	FROM/SINCE/BEGINNING WITH
GW*ATWRWO	LHL	NJ-	VP	BE SPLIT
GWC*ABA	ULL	NJ-	VT	PRINT/TYPE
GWC*ABIDHIA	ULLL	NJ-	VT	PUBLISH
GWC*AGWRA	ULHL	NJ-	VT	CHOOSE/SELECT/ELECT
GWC*AGWRANA	ULHLL	NJ-	VI	DISCRIMINATE
GWC*AGWRANIA	ULHLL	NJ-	VT	DISTINGUISH/PICK OUT
GWC*AGWRANIO	ULHLL	NJ-	VP	BE DISCRIMINATED AGAINST
GWC*AMA	ULL	NJ-	VT	TASTE
GWC*AMBIA	ULL	NJ-	VT	LIBEL/DISCREDIT
GWC*AMBIO	ULL	NJ-	VP	BE LIBELLED
GWC*AMYRWO	ULLL	NJ-	VP	ENJOY(TASTE)
GWC*ANJAMWKA	ULHLL	NJ-	VI	BE GLAD/REJOICE
GWC*ANWRA	ULHL	NJ-	VT	COMB
GWC*ARIA	ULL	NJ-	VT	LOOK FOR/SEEK/SEARCH(FOR)
GWC*EERA	ULL	NJ-	VI	GO FOR A WALK/VISIT
GWC*EMANIA	ULHL	NJ-	VI	MEET/ASSEMBLE
GWC*ERA	ULL	NJ-	VT	LOOSEN SOIL/CUT BRUSH
GWC*ERERWO	ULHL	NJ-	VP	BE LATE(FOR)
GWC*IARA	ULH	NJ-	VT	GIVE BIRTH TO/BEAR FRUIT
GWC*IARANA	ULHL	NJ-	VI	BECOME BLOOD-BROTHERS
GWC*IARIDHANIA	ULHLL	NJ-	VT	HELP GIVE BIRTH/BE MIDWIFE
GWC*IARIDHANIO	ULHLL	NJ-	VP	BE CROSSBRED
GWC*IARIDHYRIA	ULHLL	NJ-	VD	HELP GIVE BIRTH AT
GWC*IARWO	ULH	NJ-	VP	BE BORN
GWC*IARYRWO	ULHL	NJ-	VP	BE BORN AT
GWC*IARYRYRWO	ULHLL	NJ-	VP	HAVE A YOUNGER SIBLING
GWC*IIRA	ULL	NJ-	VI	DISCUSS/ARGUE A CASE/DEBATE/SUE
GWC*IIRIDHANIA	ULLL	NJ-	VI	JUDGE
GWC*IIRWO	ULL	NJ-	VP	BE DEBATED/BE DECIDED
GWC*IMBA	ULL	NJ-	VT	DIG/HOE
GWC*INA	ULL	NJ-	VT	BURN/ROAST
GWC*INDA	ULL	NJ-	VT	WIN/BEAT
GWC*INWO	ULL	NJ-	VP	BE BURNT/BE ROASTED
GWC*INYRWO	ULLL	NJ-	VP	BE BURNED AT
GWC*ONOKA	ULHL	NJ-	VI	BE ASHAMED
GWC*OOKA	ULL	NJ-	VI	GO BACK/RETURN/DO AGAIN/DO NEXT
GWC*OOKANIA	ULLL	NJ-	VT	PUT BACK/REASSEMBLE/RETURN WITH*
--GWCOOKANIA NDUNDU				HOLD A FRIVATE MEETING
GWC*OOKERA	ULLL	NJ-	VT	REPEAT/RETURN TO/COME BACK FOR
GWC*OOKERERA	ULLLL	NJ-	VT	RETURN TO/COME BACK/COME NEXT
GWC*OOKERERIO	ULLLL	NJ-	VP	BE PILED UP/BE GATHERED UP
GWC*OOKERIA	ULLL	NJ-	VD	RETURN TO/ANSWER/GIVE BACK TO
--GWCOOKERIA NGGAADHO				THANK

GWC*OOKERIO	:ULLL	:NJ-	:VP	:BE GIVEN BACK,RETURNED TO,ANSWERED
GWC*OOKIA	:ULL	:NJ-	:VT	:BRING BACK/ANSWER
--GWCOOKIA NGGAADHO				:GIVE THANKS
GWC*OOKIO	:ULL	:NJ-	:VP	:BE ANSWERED,RETURNED,TAKEN,PUT BACK
GW*COOKWO	:ULL	:NJ-	:VP	:GO BACK(WARDS)(IMPERSONAL)
GWC*OORIDHIA	:ULLL	:NJ-	:VT	:LEAD MARCH
GWC*ORA	:ULH	:NJ-	:VT	:DRAW
GWC*UNGGA	:ULL	:NJ-	:VT	:SIFT/SIEVE
GWC*URA	:ULL	:NJ-	:VI	:BE BURNED/BE SCORCHED
GWC*UUHA	:ULL	:NJ-	:VI	:HANG/SWING
GWC*UUKA	:ULL	:NJ-	:VT	:ACCUSE/SLANDER/BACKBITE
GWC*UUMYKYRA	:ULHLL	:NJ-	:VT	:COVET
GWC*UURIA	:ULL	:NJ-	:VT	:HANG(UP)/POSTPONE
GWC*UURIO	:ULL	:NJ-	:VP	:BE HANGED
GWC*WNGGA	:ULH	:NJ-	:VI	:NOD/DOZE/SWAY/FALL ASLEEP
--GWCWNGGA MWHERA				:THANK
GWC*WNGGYRA	:ULHL	:NJ-	:VT	:SWAY AT/BOW TO
GWC*WNWKA	:ULLL	:NJ-	:VI	:BE BRUISED/HAVE PEELING SKIN
GWC*WWDHYRYRIA	:ULLLL	:NJ-	:VT	:WATCH/INSPECT
GWC*WWGIO	:ULL	:NJ-	:VP	:BE MADE TO SWING
GWC*WWNYRIA	:ULLL	:NJ-	:VT	:THREATEN/COME CLOSE TO
GWDH*AAGAANIA	:ULLL	:DH-	:VT	:GO TO MEET/SEND TO MEET
GWDH*AAGAANIO	:ULLL	:DH-	:VP	:BE SENT TO MEET/BE MET ON WAY
GWDH*AAHIA	:ULL	:DH-	:VT	:NULLIFY/MAKE UNCLEAN
GWDH*AAHWKA	:ULLL	:DH-	:VI	:BECOME FREE OF POLLUTION
GWDH*AAHWRWO	:ULLL	:DH-	:VP	:HAVE POLLUTION REMOVED
GWDH*AAHYRA	:ULLL	:H-	:VT	:BECOME UNCLEAN AT
GWDH*AAKA	:ULL	:DH-	:VI	:PLAY
GWDH*AAKIA	:ULL	:DH-	:VT	:PLAY WITH/FOOL AROUND WITH
GWDH*AAMA	:ULL	:DH-	:VI	:MOVE(HOUSE)/EMIGRATE
GWDH*AAMIA	:ULL	:DH-	:VT	:MOVE/EVICT
GWDH*AAMIDHIA	:ULLL	:DH-	:VT	:HAVE DEPORTED
GWDH*AAMIO	:ULL	:DH-	:VP	:BE MOVED/BE EVICTED
GWDH*AAMYRIO	:ULLL	:DH-	:VP	:BE EXILED TO/BE MOVED TO
GWDH*AAMYRWO	:ULLL	:DH-	:VP	:BE MOVED TO
GWDH*AIDHA	:ULL	:DH-	:VT	:BEG/IMPLORE
GWDH*AKARA	:ULLL	:DH-	:VI	:BE BEAUTIFUL
GWDH*AKARIA	:ULLL	:DH-	:VT	:BEAUTIFY/MAKE BEAUTIFUL
GWDH*AMAKA	:ULHL	:DH-	:VI	:LEAD/RULE
GWDH*AMARA	:ULHL	:DH-	:VI	:WHOOP
GWDH*AMBIA	:ULL	:DH-	:VT	:WASH/CLEAN
GWDH*AMBIO	:ULL	:DH-	:VP	:BE WASHED
GWDH*AMBYRA	:ULLL	:DH-	:VI	:SWIM
GWDH*ANDA	:ULH	:DH-	:VT	:HIT/CRUSH/CRUNCH*
--GWDHANDA NJYRA				:GO ALONG THE ROAD
GWDH*ANGGANIA	:ULHL	:DH-	:VT	:DOUBT/CHOOSE
GWDH*ARA	:ULL	:DH-	:VT	:SNATCH/LOOT
GWDH*ARIA	:ULL	:DH-	:VT	:UNRAVEL/DEMOLISH/BREAK UP
GWDH*ARYKA	:ULLL	:DH-	:VI	:ATTACK/CHARGE/CLAIM DEBT
GWDH*ARYKYRA	:ULLLL	:DH-	:VT	:ATTACK/CHARGE
GWDH*AYA	:ULH	:DH-	:VI	:BE LAZY
GWDH*AYWO	:ULL	:DH-	:VP	:BE TIED UP/BE SWATHED
GWDH*EDHETIA	:ULLL	:DH-	:VI	:TRY/DARE/VENTURE
GWDH*EECA	:ULL	:DH-	:VT	:PIERCE/STAB/VACCINATE/PRICK
GWDH*EECANGGA	:ULLL	:DH-	:VT	:STAB(REPEATEDLY)
GWDH*EECERERA	:ULLLL	:DH-	:VT	:STICK(ONTO)/TRANSFIX
GWDH*EECWO	:ULL	:DH-	:VP	:BE STABBED
GWDH*EGEDHA	:ULLL	:DH-	:VT	:DRILL/BORE*
--GWDHEGEDHA MWAKI				:MAKE FIRE WITH BOW DRILL
GWDH*EGEDHEKA	:ULLLL	:DH-	:VI	:BE BORED/BE DRILLED
GWDH*EGEDHWO	:ULLL	:DH-	:VP	:BE DRILLED/BE BORED
GWDH*EKA	:ULL	:DH-	:VT	:LAUGH/LAUGH AT
GWDH*EKWO	:ULL	:DH-	:VP	:BE MOCKED/BE LAUGHED AT
GWDH*EMENGGA	:ULLL	:DH-	:VT	:PUT EVIL EYE ON
GWDH*EMENGGWO	:ULLL	:DH-	:VP	:BE AFFLICTED BY EVIL EYE
GWDH*ENGGANYRYRA	:ULLLLL	:DH-	:VI	:APPROACH
GWDH*ENGGERERA	:ULLLL	:DH-	:VI	:DRAW CLOSE(CAUTIOUSLY)
GWDH*ENHWKIA	:ULLL	:DH-	:VT	:SPRAIN/TWIST/JERK
GWDH*ERA	:ULH	:DH-	:VI	:BE BRIGHT/ BE CLEAN
--GWDHERA MAIDHO				:SEE CLEARLY
GWDH*ERERWKA	:ULHLL	:DH-	:VI	:GET BRIGHT
GWDH*ERIA	:ULH	:DH-	:VT	:CLEAN/PURIFY/BRIGHTEN
GWDH*ERIO	:ULH	:DH-	:VP	:BE CLEANSED/BE PURIFIED
GWDH*ERWKA	:ULLL	:DH-	:VI	:BOIL
GWDH*IADHIA	:ULHLL	:DH-	:VI	:MOVE ON/GO ON A BIT
GWDH*IDHIMWKWO	:ULLLL	:DH-	:VP	:SHUDDER/FEEL CHILL

GWDH*IDHINA	:ULLL	:DH-	:VI	:SWEAT
GWDH*IGA	:ULL	:DH-	:VT	:DYE/END INITIATION PERIOD
GWDH*IGAANA	:ULLL	:DH-	:VT	:SPY OUT/SCOUT
GWDH*IGAANWO	:ULLL	:DH-	:VP	:BE SPIED ON
GWDH*IGWRWO	:ULLL	:DH-	:VP	:BE TRANSFIXED
GWDH*IGWRYRWO	:ULLLL	:DH-	:VP	:BE TRANSFIXED FOR
GWDH*IKA	:ULH	:DH-	:VI	:BURY
--GWDHIKA IRIMA				:FILL A HOLE
GWDH*IKWO	:ULH	:DH-	:VP	:BE BURIED
GWDH*IKYRYRIA	:ULHLL	:DH-	:VT	:LISTEN/LISTEN TO
GWDH*INGGA	:ULL	:DH-	:VI	:BE MEEK/BE MODEST/BE LAW-ABIDING
GWDH*INGGA	:ULL	:DH-	:VT	:PLASTER/SMEAR MUD ON
GWDH*INGGWKA	:ULLL	:DH-	:VI	:LOSE INNOCENCE/BE CORRUPTED
GWDH*INYKYRA	:ULLLL	:DH-	:VT	:STICK IN
GWDH*IO	:ULH	:DH-	:VP	:GO (IMPERSONAL)
GWDH*IOMA	:ULH	:DH-	:VI	:STAMMER/SPEAK LIKE A FOREIGNER
GWDH*IRA	:ULH	:DH-	:VI	:END/BE FINISHED/PERISH
GWDH*IRWO	:ULH	:DH-	:VP	:BE FINISHED(IMPERSONAL)/BE DONE WITH
GWDH*IRYRA	:ULHL	:DH-	:VT	:FINISH AT/END FOR
GWDH*IRYRYKYRA	:ULHLLL	:DH-	:VI	:PERISH/BE FINISHED/FADE AWAY
GWDH*ITAAKWO	:ULLL	:DH-	:VP	:BE ACCUSED/BE TAKEN TO COURT
GWDH*ITANGGA	:ULLL	:DH-	:VT	:ACCUSE/SUE/TAKE TO COURT
GWDH*ITANGGANYRWO	:ULLLLL	:DH-	:VP	:BE TAKEN TO COURT FOR
GWDH*ITANGGWO	:ULLL	:DH-	:VP	:BE ACCUSED
GWDH*IWRWRWKA	:ULHLL	:DH-	:VI	:GO AROUND
GWDH*IWRWRWO	:ULHL	:DH-	:VP	:BE SURROUNDED/BE MAGICALLY PROTECTED
GWDH*IY	:UR	:DH-	:VI	:GO*
--GWDHIY NA MBERE				:CONTINUE/PROGRESS
--GWDHIY WGO-INY				:GO CONSULT DIVINER
GWDH*OGORA	:ULL	:DH-	:VT	:BARGAIN(FOR)/BUY
GWDH*OIDHA	:ULL	:DH-	:VI	:DRILL/DO EXERCISE
GWDH*OMBOCANIA	:ULLLL	:DH-	:VT	:MIX UP
GWDH*ONDEKA	:ULHL	:DH-	:VT	:FIX/MAKE/ARRANGE/CURE
GWDH*ONDEKANA	:ULHLL	:DH-	:VI	:MAKE REPAIRS/FIX THINGS/HEAL
GWDH*ONDEKERA	:ULHLL	:DH-	:VD	:MAKE FOR/FIX FOR
GWDH*ONDEKERWO	:ULHLL	:DH-	:VP	:BE MADE FOR
GWDH*ONDEKWO	:ULHL	:DH-	:VP	:BE ARRANGED/BE FIXED/BE MADE/HEALED
GWDH*OOMA	:ULH	:DH-	:VT	:READ/STUDY
GWDH*OOMANGGA	:ULHL	:DH-	:VT	:READ A BIT/STUDY A BIT(MORE)
GWDH*OOMERA	:ULHL	:DH-	:VD	:READ TO/STUDY AT
GWDH*OOMIDHANIO	:ULHLL	:DH-	:VP	:BE TAUGHT
GWDH*OOMIDHIA	:ULHL	:DH-	:VT	:TEACH
GWDH*OOMWO	:ULH	:DH-	:VP	:BE READ
GWDH*UGUMA	:ULHL	:DH-	:VI	:URINATE
GWDH*UGUMIDHYRIA	:ULHLLL	:DH-	:VD	:CAUSE TO URINATE WITH
GWDH*UGUNDA	:ULHL	:DH-	:VT	:THINK UP/MEDITATE/INVENT
GWDH*UGUNDWO	:ULHL	:DH-	:VP	:BE THOUGHT(OUT)/BE PLANNED
GWDH*UKA	:ULL	:DH-	:VT	:ATTRACT(MAGICALLY)
GWDH*UURA	:ULL	:DH-	:VT	:CHOOSE/SELECT/ELECT/PICK OUT
GWDH*UURANYRWO	:ULLLL	:DH-	:VP	:BE ALLOTTED/BE APPORTIONED
GWDH*UURYRWO	:ULLL	:DH-	:VP	:BE CHOSEN FOR
GWDH*WA	:ULL	:DH-	:VI	:SET(SUN)
GWDH*WA	:ULL	:DH-	:VT	:SCRATCH(WITH NAILS)/RUB
GWDH*WKWMA	:ULHL	:DH-	:VT	:WORK (FOR MONEY)/EARN
GWDH*WMBA	:ULL	:DH-	:VT	:LIVE OFF SOMEONE
GWDH*WWKIA	:ULH	:DH-	:VT	:RUIN/SPOIL/DAMAGE
GWDH*WWKYRA	:ULHL	:DH-	:VT	:BE SPOILT AT
GWDH*WWRA	:ULH	:DH-	:VT	:HATE
GWDH*WWRANA	:ULHL	:DH-	:VI	:HATE ONE ANOTHER
GWDH*YNJA	:ULH	:DH-	:VT	:SLAUGHTER/BUTCHER/SKIN/OPERATE ON
GWDH*YNJIDHIA	:ULHL	:DH-	:VT	:HELP SLAUGHTER/HAVE SLAUGHTERED
GWDH*YNJWO	:ULH	:DH-	:VP	:BE BUTCHERED,SLAUGHTERED/OPERATED ON
GWDH*YNJYRA	:ULHL	:DH-	:VD	:SLAUGHTER AT/SLAUGHTER FOR
GWDH*YNJYRWO	:ULHL	:DH-	:VP	:BE SLAUGHTERED AT/BE SLAUGHTERED FOR
GWDH*YYA	:ULL	:DH-	:VT	:GRIND
GWDH*YYGYRYRIA	:ULLLL	:DH-	:VT	:MAKE A PRETENSE OF DOING
GWDH*YYNA	:ULL	:DH-	:VI	:BE POOR/SUFFER
GWDH*YYNIA	:ULL	:DH-	:VT	:CAUSE TROUBLE/BOTHER/ANNOY
GWDH*YYNIO	:ULL	:DH-	:VP	:SUFFER/BE TROUBLED,HURT,PAINED
GWDH*YYNYKYRA	:ULLLL	:DH-	:VT	:SUFFER FOR
GWDH*YYNYRIO	:ULLL	:DH-	:VP	:BE TROUBLED AT
GWDH*YYRA	:ULLL	:DH-	:VT	:CRUMBLE/GRIND
GW*EDHA	:UL	:NJ-	:VT	:LOOK FOR/SEEK
-G*WETE	:LH	:NGG-	:VINIT	:TAKE/SEIZE/HOLD
GW*ETEETA	:LHL	:NJ-	:VT	:CALL(ANIMALS)
GW*ETERERA	:LHLL	:NJ-	:VT	:WAIT (FOR)

GW*ETERERWO	:LHLL	:NJ-	:VP	:BE AWAITED
GW*IDHVRIA	:LHL	:NJ-	:VT	:FINISH/DO FULLY
GW*IKANVRIO	:ULLL	:NJ-	:VP	:BE THROWN AT
GW*IKARA	:ULL	:NJ-	:VI	:SIT(DOWN)/STAY
--GWIKARA DHV				:SIT DOWN
GW*IKARANGGA	:ULLL	:NJ-	:VI	:STAY AROUND AWHILE
GW*IKARANIA	:ULLL	:NJ-	:VI	:LIVE WITH/STAY WITH
GW*IKARWO	:ULL	:NJ-	:VP	:SIT(IMPERSONAL)
GW*IKARVRA	:ULLL	:NJ-	:VT	:SIT(DOWN) FOR/SIT ON
GW*IKIA	:UL	:NJ-	:VT	:THROW/SHOOT
--GWIKIA DHARI				:KICK ABOUT/STRUGGLE
--GWIKIA MAIDHO				:GAZE/LOOK
--GWIKIA MATADHA				:HAVE BULGING SIDES OR STOMACH
GW*IKIO	:UL	:NJ-	:VP	:BE THROWN(AT)
GW*IKWRANIO	:ULLL	:NJ-	:VP	:BE FOUGHT
GW*IKWRWKA	:ULLL	:NJ-	:VI	:GO DOWN/COME DOWN
GW*IKWRWKIA	:ULLL	:NJ-	:VT	:LOWER/LET DOWN/BRING DOWN
GW*ITA	:LH	:NJ-	:VT	:STRANGLE/HANG/KILL
GW*ITA	:UL	:NJ-	:VT	:POUR/SPILL
GW*ITANGGA	:ULL	:NJ-	:VT	:POUR OUT/SPILL/WASTE
GW*ITANGGWO	:ULL	:NJ-	:VP	:BE SPILLED A BIT
GW*ITANGGVRA	:ULLL	:NJ-	:VD	:POUR OUT FOR
GW*ITWO	:UL	:NJ-	:VP	:BE POURED/BE SPILLED
GW*ITVKA	:ULL	:NJ-	:VI	:BE SPILT/RUN OUT/BEGIN/FLOW OUT
GW*ITVRWO	:ULL	:NJ-	:VP	:BE SPILT FOR/BE POURED FOR
GW*ITVRVRA	:ULLL	:NJ-	:VT	:POUR OUT/POUR INTO
GWK*AANA	:ULH	:NGG-	:VT	:DENY/REFUSE
GWK*AANIA	:ULH	:NGG-	:VT	:FORBID/WARN
GWK*AMA	:ULH	:NGG-	:VT	:MILK
GWK*AMWO	:ULH	:NGG-	:VP	:BE SQUEEZED/BE MILKED
GWK*ARANGGA	:ULHL	:NGG-	:VT	:FRY
GWK*ARARA	:ULLL	:NGG-	:VT	:SCRATCH/MAKE INCISION
GWK*ARARIA	:ULHL	:NGG-	:VT	:DISAGREE WITH/ARGUE WITH
GWK*ARARIO	:ULHL	:NGG-	:VP	:BE QUESTIONED,DISPUTED,CONTRADICTED
GWK*ARIA	:ULH	:NGG-	:VT	:CRUNCH/MUNCH
GWK*AVA	:ULH	:NGG-	:VI	:SCREAM/SHOUT/CRY OUT/WAIL
GWK*AVA	:ULL	:NGG-	:VT	:CUT IN STRIPS
GWK*AVRVRIA	:ULHLL	:NGG-	:VI	:SHOUT/ISSUE CHALLENGE
GWK*AVWO	:ULL	:NGG-	:VP	:BE CUT(IN STRIPS)/BE SLIT
GWK*EERA	:ULH	:NGG-	:VT	:STRAIN/FILTER
GWK*ENA	:ULH	:NGG-	:VI	:REJOICE/BE HAPPY
GWK*ENANVRA	:ULHLL	:NGG-	:VI	:HAVE FUN TOGETHER
GWK*ENERA	:ULHL	:NGG-	:VT	:BE PLEASED WITH/WELCOME
GWK*ENGGEETA	:ULHL	:NGG-	:VI	:CACKLE
GWK*ENIA	:ULH	:NGG-	:VT	:AMUSE/PLEASE/MAKE HAPPY
GWK*ENIO	:ULH	:NGG-	:VP	:BE PLEASED
GWK*ERWRA	:ULHL	:NGG-	:VT	:DECANT(BEER)
GWK*ERWRWO	:ULHL	:NGG-	:VP	:BE DECANTED FOR SERVING
GWK*EWKA	:ULLL	:NGG-	:VI	:CRACK
GWK*IIA	:ULH	:NGG-	:VT	:MAKE GRUEL/GRIND FINE
GWK*IINHA	:ULL	:NGG-	:VT	:BRUSH TEETH
GWK*IIVRA	:ULHL	:NGG-	:VD	:MAKE GRUEL FOR
GWK*IIVRWO	:ULHL	:NGG-	:VP	:BE MADE(GRUEL) FOR
GWK*IMA	:ULH	:NGG-	:VT	:MASH
GWK*IMANIO	:ULHL	:NGG-	:VP	:BE KNEADED
GWK*IMWO	:ULH	:NGG-	:VP	:BE MASHED
GWK*INDVRIA	:ULHL	:NGG-	:VI	:SETTLE DOWN/WAIT CALMLY
GWK*INDVRWO	:ULHL	:NGG-	:VP	:BE PACKED DOWN/BE EMPHASIZED
GWK*INHA	:ULH	:NGG-	:VT	:STEP ON/TREAD ON
GWK*INHA	:ULL	:NGG-	:VI	:ARRIVE/REACH
GWK*INHANVRIA	:ULLLL	:NGG-	:VT	:PASS(AROUND)
GWK*INHIA	:ULL	:NGG-	:VT	:TAKE TO/REACH
GWK*INHWKIA	:ULHL	:NGG-	:VI	:SET OFF
GWK*INHWO	:ULH	:NGG-	:VP	:BE STEPPED ON
GWK*INHVRA	:ULLL	:NGG-	:VT	:CATCH UP WITH/REACH
GWK*INHVRIA	:ULLL	:NGG-	:VT	:TAKE TO/INFORM
GWK*INHVRWO	:ULLL	:NGG-	:VP	:BE REACHED
GWK*INHVRVRA	:ULLLL	:NGG-	:VT	:READ/CATCH UP WITH/ARRIVE AT
GWK*INHVRVRVKVRA	:ULLLLLL	:NGG-	:VI	:BE IN LABOR
GWK*IRA	:ULH	:NGG-	:VI	:BE SILENT/BE QUIET*
--GWKIRA KI				:BE SILENT
GWK*IRIA	:ULH	:NGG-	:VT	:QUIET/SILENCE/CONSOLE
GWK*IRVRIA	:ULHL	:NGG-	:VT	:ENDURE/PUT UP WITH
GWK*IRVRVRIA	:ULHLL	:NGG-	:VT	:ENDURE/TOLERATE/KEEP QUIET(ABOUT)
GWK*OMA	:ULH	:NGG-	:VI	:LIE DOWN/SLEEP
--GWKOMA TORO				:GO TO SLEEP

--GWKOMA WRYRY				:SLEEP
GWK*OMBA	:ULL	:NGG-	:VT	:BORROW
GWK*OMBIDHIA	:ULLL	:NGG-	:VD	:LEND
GWK*OMBIDHIO	:ULLL	:NGG-	:VP	:BE LENT
GWK*OMBORA	:ULLL	:NGG-	:VT	:LEASE/RENT/HIRE
GWK*OMBORIDHIA	:ULLLL	:NGG-	:VT	:RENT(TO)/LEASE(TO)
GWK*OMBORIDHIO	:ULLLL	:NGG-	:VP	:BE LEASED/BE RENTED
GWK*OMERA	:ULHL	:NGG-	:VT	:SLEEP ON
GWK*OMIA	:ULH	:NGG-	:VT	:PUT TO SLEEP/PUT TO BED
GWK*OMIO	:ULH	:NGG-	:VP	:BE PUT TO BED
GWK*OMWO	:ULH	:NGG-	:VP	:BE SLEPT IN/BE SLEPT ON
GWK*ORA	:ULH	:NGG-	:VT	:FIND/MEET/COME UPON
GWK*ORERERA	:ULHLL	:NGG-	:VT	:COME UPON
GWK*OROKERA	:ULLLL	:NGG-	:VT	:FEEL GREEDY FOR/LUST AFTER
GWK*ORORA	:ULHL	:NGG-	:VI	:COUGH/CLEAR THROAT
GWK*ORWO	:ULH	:NGG-	:VP	:BE FOUND/BE/AUXILIARY WITH SITUATIVE
GWK*UA	:UR	:NGG-	:VI	:DIE/BE BROKEN
GWK*UBIA	:ULL	:NGG-	:VI	:TROT/WALK NOISILY
GWK*UHANYRYRIA	:ULHLLL	:NGG-	:VI	:COME NEAR/BE CLOSE
GWK*UHYHYRIA	:ULHLL	:NGG-	:VT	:COME NEAR/APPROACH
GWK*UHYRYRIA	:ULHLL	:NGG-	:VT	:COME NEAR/APPROACH
GWK*UIDHIA	:ULH	:NGG-	:VT	:HAVE A RELATIVE DIE
GWK*UMBACA	:ULHL	:NGG-	:VT	:SEIZE/GRASP
GWK*UMBATANA	:ULHLL	:NGG-	:VI	:GRAPPLE
GWK*UMIA	:ULH	:NGG-	:VT	:PRAISE/VALUE
GWK*UNDA	:ULH	:NGG-	:VT	:SIP/DRINK/TAKE SNUFF
GWK*UNDANIA	:ULHL	:NGG-	:VD	:GIVE A SIP TO EACH OTHER
GWK*UNDIA	:ULH	:NGG-	:VD	:GIVE A SIP OF
GWK*UNDIO	:ULH	:NGG-	:VP	:BE MADE TO DRINK
GWK*UNDYKA	:ULHL	:NGG-	:VT	:TIE A KNOT
GWK*UNDYKWO	:ULHL	:NGG-	:VP	:BE TIED/BE KNOTTED
GWK*UNGGIA	:ULL	:NGG-	:VT	:DEVISE(TRICK)
GWK*UNGGIO	:ULL	:NGG-	:VP	:BE DEVISED(TRICK)
GWK*UNHA	:ULL	:NGG-	:VT	:PINCH/SCRATCH/HINT LIKING AT DANCE
GWK*UNHANYRA	:ULLLL	:NGG-	:VT	:BETRAY
GWK*UNYKA	:ULHL	:NGG-	:VT	:COVER(WITH LID)
GWK*UNYKWO	:ULHL	:NGG-	:VP	:BE COVERED
GWK*URANYRA	:ULLLL	:NGG-	:VI	:HOLD RITUAL MEAT FEAST
GWK*URURIA	:ULLL	:NGG-	:VT	:DRAG/PULL
GWK*URYRWO	:ULLL	:NGG-	:VP	:HAVE CEREMONIAL DONE*
GWK*UUA	:ULL	:NGG-	:VT	:CARRY(OFF)/TAKE AWAY
--GWKUUA NDAYAYA				:CARRY BY THE ARMS AND LEGS
GWK*UUIDHIO	:ULLL	:NGG-	:VP	:BE MADE TO CARRY
GWK*UUO	:ULL	:NGG-	:VP	:BE CARRIED/BE TAKEN AWAY
GWK*UYRA	:ULH	:NGG-	:VT	:DIE FOR/DIE AT
GWK*UYRYRA	:ULHL	:NGG-	:VI	:PERISH
GWK*WGA	:ULH	:NGG-	:VI	:BARK/CROW
GWK*WNGGWYRWO	:ULHLL	:NGG-	:VP	:BE WELCOMED/BE APPLAUDED
GWK*WNJA	:ULH	:NGG-	:VT	:FOLD/WRAP/ROLL UP
GWK*WNJWO	:ULH	:NGG-	:VP	:BE FOLDED/BE WRAPPED
GWK*WNJYRWO	:ULHL	:NGG-	:VP	:BE WRAPPED FOR
GWK*WRA	:ULH	:NGG-	:VI	:GROW/GET OLD
GWK*WRAKWRA	:ULHLL	:NGG-	:VI	:GET A BIT OLDER
GWK*WRIA	:ULH	:NGG-	:VT	:(MAKE)GROW/RAISE/IMPROVE/BUILD
GWK*WRIO	:ULH	:NGG-	:VP	:BE GROWN/BE INCREASED
GWK*WRYRA	:ULHL	:NGG-	:VT	:GET OLD AT
GWK*WRYRWO	:ULHL	:NGG-	:VP	:SUFFER/BE NEAR CHILDBIRTH
GWK*WWRA	:ULH	:NGG-	:VT	:PULL UP/UPROOT
GWK*WWRANIA	:ULHL	:NGG-	:VT	:EXCHANGE/TRADE
GWK*WWRYRA	:ULHL	:NGG-	:VD	:PULL OUT FOR*
--GWKWWRYRA MAIDHO				:STARE AT
GWK*WWRYRWO	:ULHL	:NGG-	:VP	:BE PAID OFF/BE PULLED UP FOR
GWK*WYWO	:ULH	:NGG-	:VP	:BE SUNG(AS SOLO OR LEAD)
GWK*YA	:UR	:NGG-	:VI	:DAWN*
GWK*YRA	:ULH	:NGG-	:VI	:EXCEED/SURPASS/PASS/CROSS/ELOPE
GWKYRA	:ULH	:	:PV	:MORE THAN
GWK*YRANYRIA	:ULHLL	:NGG-	:VT	:GO ACROSS/PUT ACROSS
GWK*YRIA	:ULH	:NGG-	:VT	:SURPASS/TAKE ACROSS/ELOPE WITH
--GWKYRIA MAYW				:OVERPOWER
GWK*YRIO	:ULH	:NGG-	:VP	:BE SURPASSED/BE TAKEN ACROSS
GWK*YRWO	:ULH	:NGG-	:VP	:BE SURPASSED
GWK*YRYRYRIA	:ULHLL	:NGG-	:VI	:INCREASE/DO MORE/PERSIST
GWK*YYGA	:ULL	:NGG-	:VI	:BE STUPID
GWK*YYGAMIO	:ULHL	:NGG-	:VP	:BE CROSSED
GWK*YYNWRA	:ULLL	:NGG-	:VT	:UNTIE
-G*WRWKI	:ULLL	:NGG-	:ADJ	:MAD/CRAZY/WILD

GWT*A	:UR	:ND-	:VT	:THROW AWAY
GWT*AANHA	:ULL	:ND-	:VT	:EXPECT/HOPE FOR/INTEND
GWT*AARA	:ULL	:ND-	:VT	:ADVISE
GWT*AARWO	:ULL	:ND-	:VP	:BE ADVISED
GWT*AARVRIA	:ULLL	:ND-	:VT	:EXPLAIN/GIVE DIRECTIONS
GWT*AARVRVRIA	:ULLLL	:ND-	:VT	:EXPLAIN/GIVE DIRECTIONS
GWT*AATA	:ULH	:ND-	:VI	:DRIP
GWT*ABARVKVRA	:ULLLLL	:ND-	:VI	:BE IN ORDER/BE ARRANGED
GWT*ABARVRA	:ULLLL	:ND-	:VT	:ARRANGE/ORGANIZE
GWT*ABUTA	:ULLL	:ND-	:VI	:INTERPRET
GWT*ADHWRVRA	:ULHLL	:ND-	:VD	:SPLIT OPEN AT
GWT*AGIA	:ULH	:ND-	:VT	:POUR DRINK
GWT*AGVRIA	:ULHL	:ND-	:VD	:POUR FOR
GWT*AHA	:ULH	:ND-	:VT	:DIP/CAPTURE/DRAW(WATER)
--GWTAHA INDO				:RAID CATTLE
--GWTAHA MAAV				:FETCH WATER
GWT*AHANA	:ULHL	:ND-	:VT	:TAKE CAPTIVES
GWT*AHWO	:ULH	:ND-	:VP	:BE DRAWN/BE CAPTURED
GWT*AHVKA	:ULHL	:ND-	:VI	:VOMIT
GWT*AHVKIA	:ULHL	:ND-	:VT	:MAKE VOMIT/PURIFY*
GWT*AHVRA	:ULHL	:ND-	:VD	:DRAW FOR/RAID FOR
GWT*AHVRWO	:ULHL	:ND-	:VP	:BE DRAWN FOR/BE DIPPED FOR
GWT*AHVRVRA	:ULHLL	:ND-	:VT	:DIP UP/LADLE OUT
GWT*AMBA	:ULH	:ND-	:VT	:SPREAD(OVER)/CRAWL(ON)
GWT*AMBANGGA	:ULHL	:ND-	:VI	:SPREAD OUT
GWT*AMBIA	:ULH	:ND-	:VT	:TRAIN VINE
GWT*AMBIO	:ULH	:ND-	:VP	:BE SPREAD
GWT*AMBWO	:ULH	:ND-	:VP	:BE CRAWLED OVER
GWT*AMBWRWKIA	:ULHLL	:ND-	:VT	:STRETCH OUT
GWT*ANDUKWO	:ULLL	:ND-	:VP	:BE MADE PLIABLE
GWT*ANDUURWO	:ULLL	:ND-	:VP	:BE PEELED(BARK)
GWT*ANGGA	:ULL	:ND-	:VT	:TROUBLE/BOTHER/ANNOV
GWT*ANGGVKA	:ULLL	:ND-	:VI	:BE TROUBLED/BE BOTHERED
GWT*ANGGVKVRA	:ULLLL	:ND-	:VT	:SUFFER FOR/WORRY ABOUT
GWT*ANUKA	:ULHL	:ND-	:VT	:CHEW
GWT*ARA	:ULH	:ND-	:VT	:COUNT
GWT*ARANVRIA	:ULHLL	:ND-	:VT	:ADD UP
GWT*ARVKA	:ULHL	:ND-	:VI	:BE COUNTABLE
GWT*ATA	:ULH	:ND-	:VI	:DARE
GWT*AWRA	:ULLL	:ND-	:VT	:INTERPRET/TRANSLATE
GWT*E	:UR	:ND-	:VT	:THROW AWAY/LOSE/WASTE
GWT*EEHWRA	:ULLL	:ND-	:VT	:TEAR
GWT*EERETA	:ULLL	:ND-	:VI	:CONVERSE
GWT*EGA	:ULH	:ND-	:VT	:TRAP/SET TRAP*
--GWTEGA MATW				:PRICK UP EARS/LISTEN CAREFULLY
GWT*EGWO	:ULL	:ND-	:VP	:BE TAKEN(AS PRESENT,ESPECIALLY BEER)
GWT*EIDHANGGIA	:ULHL	:ND-	:VT	:BE HELPING/HELP SOMEWHAT
GWT*EIDHIA	:ULH	:ND-	:VT	:HELP/ASSIST
GWT*EIDHVKA	:ULHL	:ND-	:VI	:BE HELPED/BE IMPROVED
GWT*EIDHVRVRIA	:ULHLL	:ND-	:VT	:HELP/ASSIST
GWT*EMA	:ULH	:ND-	:VT	:CUT/CHOP
--GWTEMA DHY				:FALL DOWN/DIE
--RUORO RWGYTEMA				:FIRST DAWN
GWT*EMENGGANA	:ULHLL	:ND-	:VI	:FIGHT(WITH KNIVES)
GWT*EMENGGERWO	:ULHLL	:ND -	:VP	:BE CUT UP FOR
GWT*EMENGGWO	:ULHL	:ND-	:VP	:BE CUT UP
GWT*EMERA	:ULHL	:ND-	:VD	:CUT FOR
GWT*EMERWO	:ULHL	:ND-	:VP	:BE CUT FOR
GWT*EMWO	:ULH	:ND-	:VP	:BE CUT(DOWN)
GWT*ENGERA	:ULLL	:ND-	:VI	:RUN
GWT*ENGERANIA	:ULLLL	:ND-	:VI	:RACE/RUN ALONG/CHASE
GWT*ENGERERA	:ULLLL	:ND-	:VT	:RUN FOR/RUN WITH
GWT*ENGERIA	:ULLL	:ND-	:VT	:CHASE
GWT*ENGWRA	:ULHL	:ND-	:VT	:REMOVE FROM FIRE
GWT*EO	:ULH	:ND-	:VP	:BE THROWN AWAY
GWT*EREMA	:ULLL	:ND-	:VT	:TRAMPLE/MESS UP
GWT*ETA	:ULH	:ND-	:VI	:COMPLAIN/PROTEST/CREAK
GWT*ETANIA	:ULHL	:ND-	:VI	:ARGUE/COMPLAIN(ABOUT EACH OTHER)
GWT*ETERA	:ULHL	:ND -	:VT	:ARGUE FOR/COMPLAIN ABOUT/PROTEST FOR
GWT*IGA	:ULH	:ND-	:VT	:LEAVE/STOP
GWT*IGANA	:ULHL	:ND-	:VI	:LEAVE
GWT*IGANVRIA	:ULHLL	:ND-	:VT	:LEAVE UNFINISHED/ABANDON
GWT*IGARA	:ULHL	:ND-	:VI	:BE LEFT(OVER)/REMAIN
GWT*IGIA	:ULH	:ND-	:VT	:LEAVE (FOOD) OVER
GWT*IGWO	:ULH	:ND-	:VP	:BE LEFT
GWT*IGVRA	:ULHL	:ND-	:VD	:LEAVE TO/LEAVE FOR

GWT*IGYRWO	:ULHL	:ND-	:VP	:BE LEFT(WITH)/BE LEFT TO
GWT*IIHIA	:ULL	:ND-	:VT	:SCRATCH/GRAZE/WOUND/BRUISE
GWT*IIHIO	:ULL	:ND-	:VP	:BE HARMED
GWT*IIHYRA	:ULL	:ND-	:VD	:SPRAY BEER ON INITIATES
GWT*IIHYRWO	:ULL	:ND-	:VP	:BE SPRAYED WITH BEER
GWT*IIRA	:ULL	:ND-	:VT	:PROP
GWT*IIRANA	:ULLL	:ND-	:VI	:ACT AS SPONSOR
GWT*IIRIA	:ULL	:ND-	:VT	:SHUT(DOOR)
GWT*IIRWRIA	:ULLL	:ND-	:VT	:OPEN(DOOR)
GWT*INANGGANWO	:ULLLL	:ND-	:VP	:BE CUT UP
GWT*INANGGIA	:ULLL	:ND-	:VT	:CUT UP IN SMALL PIECES
GWT*INANGGYRIA	:ULLLL	:ND-	:VD	:CUT FOR
GWT*INANIA	:ULLL	:ND-	:VT	:CUT UP/DIVIDE
GWT*INDA	:ULH	:ND-	:VI	:SPEND (DAY)TIME/DO ALL DAY
GWT*INDIO	:ULH	:ND-	:VP	:BE KEPT/BE DETAINED
GWT*INDYRYRWO	:ULHLL	:ND-	:VP	:SPEND TIME ON(IMPERSONAL)
GWT*INGOINGA	:ULLL	:ND-	:VI	:MOVE ABOUT
GWT*INIA	:ULL	:ND-	:VT	:CUT
GWT*INIO	:ULL	:ND-	:VP	:BE CUT(OFF)
GWT*INYRIA	:ULLL	:ND-	:VD	:CUT FOR/REDUCE FOR
GWT*INYRIO	:ULLL	:ND-	:VP	:BE CUT AT
GWT*IRA	:ULL	:ND-	:VT	:CLIP/PRUNE
GWT*IRWO	:ULL	:ND-	:VP	:BE CLIPPED/BE PRUNED
GWT*ITIKYKA	:ULLLL	:ND-	:VI	:BE CARRIED(HEAVY LOAD)
GWT*ITIMWKA	:ULLLL	:ND-	:VI	:RUN AWAY/STAMPEDE
GWT*ITIMWRA	:ULLLL	:ND-	:VT	:FRIGHTEN/STAMPEDE
GWT*OA	:ULL	:ND-	:VI	:BE GREEDY
GWT*OBOKA	:ULLL	:ND-	:VT	:ENTER(WATER)
GWT*OBOKANIA	:ULLLL	:ND-	:VI	:GO INTO(WATER)WITH
GWT*OBOKIO	:ULLL	:ND-	:VP	:BE DIPPED IN
GWT*ONGGA	:ULL	:ND-	:VI	:GET RICH
GWT*ONGGIA	:ULL	:ND-	:VT	:ENRICH
GWT*ONGGORIA	:ULHL	:ND-	:VT	:LEAD
GWT*ONGGORIO	:ULHL	:ND-	:VP	:BE LED
GWT*OOCWO	:ULL	:ND-	:VP	:BE FINED
GWT*OONHA	:ULH	:ND-	:VT	:ENTER/PENETRATE/PIERCE
--GWTOONHA MATW				:HAVE EARS PIERCED
--GWTOONHA NDWWGYRA				:HAVE EARS PIERCED FOR EARSTICKS
GWT*OONHANIO	:ULHL	:ND-	:VP	:BE JOINED WITH/BE PUT IN
GWT*OONHERA	:ULHL	:ND-	:VD	:ENTER AT/ENTER FOR
GWT*OONHERERA	:ULHLL	:ND-	:VT	:RAID/SINK INTO/ENTER INTO/TAKE OVER
GWT*OONHERERWO	:ULHLL	:ND-	:VP	:BE ATTACKED
GWT*OONHIA	:ULH	:ND-	:VT	:TAKE IN/BRING IN
GWT*OONHIO	:ULH	:ND-	:VP	:BE TAKEN IN
GWT*OONHWO	:ULH	:ND-	:VP	:BE ENTERED
GWT*OORIA	:ULL	:ND-	:VT	:CONQUER/DEFEAT/WIN
GWT*UA	:UR	:ND-	:VT	:BREAK/SNAP/DECIDE
--GWTUA CIIRA				:DECIDE/PASS SENTENCE
--GWTUA IRIA				:BE WEANED
--GWTUA MACIARA				:BE PAST CHILD-BEARING
--GWTUA MATA				:SPIT
GWT*UA	:UR	:ND-	:VT	:NAME/APPOINT/TREAT AS
GWT*UANYRA	:ULHLL	:ND-	:VI	:TAKE TURNS/JUDGE FOR
GWT*UBYRA	:ULLL	:ND-	:VI	:SWIM
GWT*UDHA	:ULH	:ND-	:VT	:BURST/HIT HARD/POUND
GWT*UHWO	:ULH	:ND-	:VP	:BE GIVEN TIP/RECEIVE GIFT
GWT*UIDHANIA	:ULHL	:ND-	:VT	:HELP DECIDE
GWT*UIDHANIO	:ULHL	:ND-	:VP	:BE JUDGED
GWT*UIDHIA	:ULH	:ND-	:VT	:HAND OVER/FINISH TURN
GWT*UKA	:ULH	:ND-	:VI	:GET DARK/FALL(NIGHT)
GWT*UKANIA	:ULLL	:ND-	:VT	:MIX
GWT*UKYRWO	:ULHL	:ND-	:VP	:GET DARK AT(IMPERSONAL)
GWT*UMA	:ULH	:ND-	:VT	:SEW
--GWTUMA WDHW				:MAKE ENEMIES
--GWTUMA WRAATA				:MAKE FRIENDS
GWT*UMANA	:ULHL	:ND-	:VI	:BE (VERY) DARK/BE STUPID
GWT*UMIA	:ULH	:ND-	:VI	:SHUT UP/STOP TALKING/CLOSE UP
GWT*UMWO	:ULH	:ND-	:VP	:BE SEWN/BE WOVEN
GWT*UMWRA	:ULH	:ND-	:VT	:UNSTITCH/UNRAVEL
GWT*UMYKA	:ULHL	:ND-	:VI	:BE WOVEN/BE BUILT
GWT*UMYRA	:ULHL	:ND-	:VD	:WEAVE FOR/SEW FOR
GWT*UMYRWO	:ULHL	:ND-	:VP	:BE WOVEN FOR/BE SEWN FOR
GWT*UMYRYRWO	:ULHLL	:ND-	:VP	:BE SEWN ONTO
GWT*UNGGATYRA	:ULHLL	:ND-	:VT	:SERVE/WORK FOR
GWT*UNGGATYRWO	:ULHLL	:ND-	:VP	:BE SERVED
GWT*UNGGWO	:ULL	:ND-	:VP	:BE COMPOSED/BE MADE(UP)/BE ORGANIZED

GWT*UNGGVRA	:ULLL	:ND-	:VD	:MAKE(BEADING) FOR
GWT*UO	:ULH	:ND-	:VP	:BE PLUCKED,BROKEN/BE DECIDED,NAMED
GWT*URA	:ULH	:ND-	:VT	:FORGE/WORK METAL
GWT*URAMVRA	:ULHLL	:ND-	:VT	:EXPOSE ONESELF TO
GWT*URIA	:ULH	:ND-	:VT	:BEND(KNEE)
--GWTURIA NDU				:KNEEL
GWT*URIDHIO	:ULHL	:ND-	:VP	:BE FORGED
GWT*URIDHVRIA	:ULHLL	:ND-	:VD	:HAVE FORGED FOR
GWT*URUURA	:ULHL	:ND-	:VI	:STAGGER/GROPE BLINDLY
GWT*URUURIA	:ULHL	:ND-	:VT	:CONFUSE/DAZE
GWT*URUURVRA	:ULHLL	:ND-	:VT	:WANDER ABOUT ON
GWT*URVRIA	:ULH	:ND-	:VD	:BEND(KNEE) TO
GWT*UUMA	:ULL	:ND-	:VI	:THROB/DANCE PRE-INITIATION DANCE
GWT*UUMIDHIO	:ULLL	:ND-	:VP	:BE MADE TO DANCE BEFORE INITIATION
GWT*UUNHA	:ULL	:ND-	:VT	:TAKE AWAY FROM/ROB
GWT*UUNHANA	:ULLL	:ND-	:VT	:ROB/STEAL
GWT*UUNHANWO	:ULLL	:ND-	:VP	:BE ROBBED/BE STOLEN
GWT*UUNHWO	:ULL	:ND-	:VP	:BE ROBBED OF/HAVE TAKEN AWAY
GWT*UUNVHA	:ULHL	:ND-	:VI	:BE RED
GWT*UURA	:ULL	:ND-	:VI	:BE PAINFUL
GWT*UURWO	:ULL	:ND-	:VP	:FEEL PAIN/BE HURT
GWT*UVKA	:ULH	:ND-	:VI	:BREAK OFF/CEASE/BECOME/HAPPEN
--GWTUVKA NDA				:BE SHOCKED/BE FRIGHTENED/BE DISMAYED
--O NA GWTUVKA				:ALTHOUGH
GWT*UVKANA	:ULHL	:ND-	:VI	:BREAK
GWT*UVRA	:ULH	:ND-	:VT	:FEED(CATTLE)/FATTEN
GWT*UVRA	:ULH	:ND-	:VT	:SPIT ON
GWT*UVRIA	:ULH	:ND-	:VT	:INSPECT/EXAMINE/RESEARCH/INVESTIGATE
GWT*UVRWO	:ULH	:ND-	:VP	:BE JUDGED/SENTENCED/BE PLUCKED FOR
GWT*UVRVRWO	:ULHL	:ND-	:VP	:BE SUGGESTED/BE PROPOSED
GW*TW	:UR	:MA-	:15/6	:EAR
--GWTEGA MATW				:PRICK UP EARS/LISTEN CAREFULLY
--GWTOONHA MATW				:HAVE EARS PIERCED
GWT*WARA	:ULH	:ND-	:VT:	:CARRY/DRIVE
--GWTWARA NGGAARI				:DRIVE(CAR)
GWT*WARANWO	:ULHL	:ND-	:VP	:BE CARRIED ON
GWT*WARANVRIO	:ULHLL	:ND-	:VP	:BE TAKEN ALONG WITH
GWT*WARATWARA	:ULHLL	:ND-	:VT	:ACCOMPANY A BIT
GWT*WARIA	:ULH	:ND-	:VD	:HELP CARRY
GWT*WARWO	:ULH	:ND-	:VP	:BE TAKEN/BE BROUGHT/BE DRIVEN
GWT*WARVRA	:ULHL	:ND-	:VD	:TAKE TO/TAKE FOR
GWT*WARVRWO	:ULHL	:ND-	:VP	:BE BROUGHT/BE DELIVERED/BE TAKEN TO
GWT*WGWTA	:ULLL	:ND-	:VT	:CLEAR(LAND)
GWT*WMA	:ULH	:ND-	:VT	:SEND/SEND ON ERRAND/CAUSE
GWT*WMANA	:ULHL	:ND-	:VI	:SEND MESSENGERS
GWT*WMANGGWO	:ULHL	:ND-	:VP	:BE SENT ON ERRANDS A BIT
GWT*WMANVRA	:ULHLL	:ND-	:VD	:SEND PEOPLE TO HELP
GWT*WMANVRIA	:ULHLL	:ND-	:VT	:SEND WITH
GWT*WMWO	:ULH	:ND-	:VP	:BE SENT(ON ERRAND)
GWT*WMVRA	:ULHL	:ND-	:VT	:USE
GWT*WNGGA	:ULH	:ND-	:VT	:MEET/GO TO MEET
GWT*WNGGANA	:ULHL	:ND-	:VI	:MEET/HOLD A MEETING
GWT*WRA	:ULH	:ND-	:VT	:PUNCTURE/BORE HOLE
GWT*WRWO	:ULH	:ND-	:VP	:BE BORED/BE PIERCED
GWT*WRVKA	:ULHL	:ND-	:VI	:EXPLODE/BURST OUT/BE PUNCTURED
GWT*WWHA	:ULL	:ND-	:VI	:FRISK ABOUT/GAMBOL/JUMP FOR JOY
GWT*WWRA	:ULH	:ND-	:VI	:LIVE/STAY/DO ALL THE TIME
--GWTWWRA MUOVO				:STAY ALIVE
GWT*WWRIA	:ULH	:ND-	:VT	:KEEP/MAKE STAY/SUPPORT
GWT*WWRIO	:ULH	:ND-	:VP	:BE MADE TO SPEND TIME
GWT*VVA	:ULH	:ND-	:VT	:HONOR/RESPECT
GWT*VVO	:ULH	:ND-	:VP	:BE RESPECTED
GWT*VVRA	:ULL	:ND-	:VI	:BE ABSENT/STAY AWAY
GWT*VVRVRIO	:ULLL	:ND-	:VP	:BE UNATTENDED/BE PUT OFF
GW*WDHA	:UL	:NJ-	:VT	:PLAY(GAME)
GW*WKA	:LH	:NJ-	:VI	:COME
GWWKA	:LH	:	:PV	:TO
GW*WKVRA	:LHL	:NJ-	:VT	:COME BY WAY OF/COME THROUGH
GW*WKVRA	:LHL	:NJ-	:VI	:WAKE UP/GET UP/RISE/LEAVE
GW*WKVRIA	:LHL	:NJ-	:VT	:WAKE/MAKE GET UP
GW*WKVRVRIA	:LHLL	:NJ-	:VT	:GET UP FROM(SEAT)
GWV*CARVRIA	:LHLL	:NDVV-	:VR	:SEEK FOR ONESELF
GWV*CIIRIA	:LHL	:NDVV-	:VR	:THINK/MEDITATE
GWV*CIIRVRIA	:LHLL	:NDVV-	:VR	:THINK ABOUT
GWV*CIIRVRIO	:LHLL	:NDVV-	:VP	:BE SUSPECTED/BE THOUGHT ABOUT
GWV*COOKANVRVRIA	:LHLLLL	:NDVV-	:VR	:BE DRAWN IN

GWY*COOKIA	:LHL	:NDVY-	:VR	:COME BACK BY ONESELF
--GWYCOOKIA NDUNDU				:THINK PRIVATELY
GWY*DHAGADHAGA	:LHHLL	:NDVY-	:VR	:PREPARE/GET READY
GWY*DHAMBA	:LHL	:NDVY-	:VR	:WASH(ONESELF)
GWY*DHAMBVRA	:LHLL	:NDVY-	:VR	:WASH ONESELF IN,FOR
GWY*DHARYRA	:LHLL	:NDVY-	:VR	:SNATCH FOR ONESELF
GWY*DHITANGGWRA	:LHLLL	:NDVY-	:VR	:DEFEND ONESELF AGAINST CHARGE
GWY*DHIVRA	:LHHL	:NDVY-	:VR	:GO OFF/GO ONE'S WAY
GWY*DHONDEKERA	:LHHLL	:NDVY-	:VR	:MAKE FOR ONESELF/FIX FOR ONESELF
GWY*DHONDEKERWO	:LHHLL	:NDVY-	:VP	:BE INVENTED
GW*YKA	:LH	:NJ-	:VT	:DO/TREAT
GW*YKANVRVRA	:LHLLL	:NJ-	:VT	:MAKE TOGETHER
GW*YKANVRA	:LHLL	:NJ-	:VT	:DO FOR EACH OTHER
GWY*KENIA	:LHH	:NDVY-	:VR	:AMUSE ONESELF/PLEASE ONESELF
GWY*KUMIA	:LHH	:NDVY-	:VR	:PRAISE ONESELF/BOAST
GWY*KUNDIA	:LHH	:NDVY-	:VR	:GIVE ONESELF DRINK
GW*YKWO	:LH	:NJ-	:VP	:BE DONE(TO)/BE TREATED
GWY*KWRVRIA	:LHHL	:NDVY-	:VR	:GROW FOR ONESELF
GWY*KWWA	:LHL	:NDVY-	:VR	:SUSPECT
GW*YKYRA	:LHL	:NJ-	:VT	:PUT ON
GW*YKYRIDHIO	:LHLL	:NJ-	:VP	:BE MADE TO PUT (ON)
GW*YKYRWO	:LHL	:NJ-	:VP	:BE DONE FOR
GW*YKYRWO	:LHL	:NJ-	:VP	:BE PUT ON/BE WORN/BE PUT IN
GW*YKYRYRA	:LHLL	:NJ-	:VD	:PUT ON FOR/PUT IN FOR
GW*YKYRYRWO	:LHLL	:NJ-	:VP	:BE PUT AT/BE WORN AT/BE PUT ON(FOR)
GW*YTA	:LH	:NJ-	:VT	:CALL/NAME
GWY*TAARA	:LHL	:NDVY-	:VR	:ADVISE ONESELF/BE SELF-WILLED
GW*YTANA	:LHL	:NJ-	:VI	:CALL (OUT)
GWY*TANGGA	:LHL	:NDVY-	:VR	:WORRY/BOTHER ONESELF
GW*YTANIO	:LHL	:NJ-	:VP	:BE NAMED AFTER SOMETHING
GW*YTANWO	:LHL	:NJ-	:VP	:CALL OUT(IMPERSONAL)
GW*YTANVRA	:LHLL	:NJ-	:VT	:CALL FOR/CALL AT
GW*YTANVRIO	:LHLL	:NJ-	:VP	:BE CALLED
GW*YTIA	:LH	:NJ-	:VT	:ASK(FOR)/DEMAND
GWY*TIGIDHIA	:LHHL	:NDVY-	:VR	:MAKE ONESELF LEAVE
GWY*TIGYRA	:LHHL	:NDVY-	:VR	:FEAR/BE AFRAID
GWY*TIGYRIDHIA	:LHHLL	:NDVY-	:VR	:FRIGHTEN/MAKE FRIGHTENING
GWY*TIGYRWO	:LHHL	:NDVY-	:VP	:BE FEARED
GW*YTIO	:LH	:NJ-	:VP	:BE ASKED FOR/BE DEMANDED
GWY*TOBOKIA	:LHLL	:NDVY-	:VR	:DIP ONESELF IN
GWY*TOONHERERIA	:LHHLL	:NDVY-	:VR	:FORCE ONESELF IN
GWY*TUA	:LH	:NDVY-	:VR	:PRETEND TO BE
GWY*TUVRVRA	:LHHL	:NDVY-	:VR	:APPOINT ONESELF
GWY*TWARA	:LHH	:NDVY-	:VR	:TAKE ONESELF/GO IN PERSON
GW*YTWO	:LH	:NJ-	:VP	:BE CALLED
GW*YTYKA	:LHL	:NJ-	:VT	:ANSWER A CALL
GW*YTYKANIA	:LHLL	:NJ-	:VI	:AGREE(WITH)/ACCEPT
GW*YTYKANVRA	:LHLLL	:NJ-	:VI	:AGREE(WITH ONE ANOTHER)
GW*YTYKIA	:LHL	:NJ-	:VT	:AGREE/BELIEVE
GW*YTYKYRA	:LHLL	:NJ-	:VT	:AGREE/ACCEPT/CONSENT
GW*YTYKYRIA	:LHLL	:NJ-	:VT	:ALLOW/PERMIT
GW*YTYKYRIO	:LHLL	:NJ-	:VP	:BE ALLOWED
GW*YTYKYRWO	:LHLL	:NJ-	:VP	:BE ACCEPTED
GW*YTYRA	:LHL	:NJ-	:VD	:CALL TO/CALL FOR
GWY*TVVA	:LHH	:NDVY-	:VR	:BE PROUD/BE CONCEITED
GWY*TVVO	:LHH	:NDVY-	:VP	:BE CONCEITED(IMPERSONAL)
GY*ADHY	:UV	:CI-	:7/10	:APPOINTMENT/MARKET
GY*CAGI	:ULL	:I-	:7/10	:VILLAGE
GY*CANGGO	:ULL	:I-	:7/10	:BRASS(ORNAMENT)
GY*CANWRI	:ULXH	:I-	:7/10	:COMB
GY*CERE	:UHH	:I-	:7/10	:PIECE OF BROKEN POT/FRAGMENT
GY*CIGO	:ULL	:I-	:7/10	:PORTION/PIECE
GY*CIICIO	:ULH	:I-	:7/10	:MIRROR
GY*CIKO	:ULL	:I-	:7/10	:SPOON
GY*CUA	:ULL	:I-	:7/10	:ISLAND
GY*CUDHY	:ULH	:I-	:7/10	:COW'S TAIL/FLY-WHISK
GY*CUNGGI	:ULL	:I-	:7/10	:SIEVE
GY*CUNJY	:ULL	:I-	:7/10	:PART/SECTION/PORTION
GY*CWHY	:UHL	:I-	:7/10	:RING
GY*CYGY	:UHH	:I-	:7/10	:RING/CIRCLE
--KWARA GYCYGY				:FORM A CIRCLE
GY*DHAKA	:ULV	:I-	:7/10	:LAND/BUSH
GY*DHAKU	:ULL	:I-	:7/10	:SPACE UNDER EAVES
GYDHANGGADHY	:ULLL	:	:7	:SAND/GRAVEL
GY*DHAVO	:ULH	:I-	:7/10	:LAZY(PERSON)/FREAK
GY*DHEE	:UHH	:I-	:7/10	:OLD MAN

GV*DHERE	:UHL	:I-	:7/10	:PIECE OF SKIN WORN AT DANCES
GV*DHERI	:UHH	:I-	:7/10	:FOOD OF CORN AND BEANS
GVDHIGA	:ULL	:	:AN	:MARRIED(MAN)
GV*DHII	:UHH	:I-	:7/10	:MAN'S ROBE
GV*DHIIDHI	:ULL	:I-	:7/10	:FOREHEAD/EXPRESSION
GV*DHIMA	:ULH	:I-	:7/10	:SPRING/WATER HOLE/WELL
GV*DHIMI	:ULH	:I-	:7/10	:MEASURE/MEASURING INSTRUMENT
GV*DHIWRWRI	:UHLH	:I-	:7/10	:CIRCLE
GV*DHONGGO	:UXH	:I-	:7/10	:RED MARKS ROUND EYES,ON FACE
GV*DHOOMO	:ULH	:I-	:7/10	:LESSON/EDUCATION/READING
GVDHWAYYRI	:ULHH	:	:7	:SWAHILI
GVDHWERI	:UHL	:	:7	:SWAHILI
GV*DHWMBA	:ULL	:I-	:7/10	:MEMBER OF MOTHER'S FAMILY/DEPENDENT
GVDHWNGGW	:UHL	:	:7	:ENGLISH
GV*DHWNGGWRI	:UHDH	:I-	:7/10	:(ISOLATED)HILL
GV*DHWNW	:ULB	:I-	:7/10	:TEMPORARY HUT/POST-INITIATION HUT
GV*DHWRI	:ULH	:I-	:7/10	:CHEST*
--GVDHWRI KYERW				:FATTY LAYER ON SACRIFICIAL ANIMAL
--GVDHWRI KYIRW				:CHEST MEAT
GV*DHYI	:ULL	:I-	:7/10	:MILL/GRINDER
GV*DHYNJYRO	:ULHL	:I-	:7/10	:SLAUGHTERHOUSE
GV*KA	:UV	:I-	:7/10	:FIRE STICK
GV*KABU	:UHH	:I-	:7/10	:BASKET
GV*KABW	:UHH	:I-	:7/10	:BASKET
GVKENO	:ULH	:	:7	:HAPPINESS/JOY
GVKO	:UR	:	:7	:DIRT/FILTH
GV*KOMBE	:ULV	:I-	:7/10	:CUP
GV*KONDE	:ULV	:I-	:7/10	:SKIN/LEATHER
GVKUNDI	:ULV	:	:NN7	:MANY/LOTS
GV*KUNDI	:ULV	:I-	:7/10	:GROUP/LOTS/HERD
GV*KUW	:UR	:I-	:7/10	:DEATH
GV*KWA	:UV	:I-	:7/10	:YAM
GVKWYW	:ULH	:	:7	:KIKUYU(PEOPLE/LANGUAGE/COUNTRY)
GV*KYRO	:ULH	:I-	:7/10	:CROSSING/WAY
GV*TAARWRW	:UHLH	:I-	:7/10	:TRAY(FOR WINNOWING OR MEAT)
GVTAGATY	:ULHL	:	:7	:MIDDLE
GV*TAMBAYA	:UHLH	:I-	:7/10	:HANDKERCHIEF/SCARF/CLOTH
GV*TANDA	:ULV	:I-	:7/10	:BED
GV*TANGGARI	:ULLL	:I-	:7/10	:RAG/RAGGED CLOTHING
GV*TARA	:UHH	:I-	:7/10	:NEST
GV*TETE	:ULB	:I-	:7/10	:LONG GOURD(FOR LIQUIDS)
GV*TIIRO	:ULL	:I-	:7/10	:CEREMONIAL DANCE OF MARRIED WOMEN
GV*TINA	:UHH	:I-	:7/10	:BOTTOM/BASE
GV*TONGGA	:ULV	:I-	:7/10	:RICH(PERSON)/WEALTHY(PERSON)
GV*TOOERO	:ULHL	:I-	:7/10	:STEW/SAUCE
GV*TUAMBA	:ULB	:I-	:7/10	:WIDE VALLEY
GV*TUGY	:ULB	:I-	:7/10	:PILLAR/POST/PROP/SUPPORT
GV*TUKW	:ULH	:I-	:7/10	:FEATHER HEAD-DRESS
GV*TURI	:ULH	:I-	:7/10	:END/EXTREMITY
GV*TURUA	:UHH	:I-	:7/10	:STOOL/BENCH/POSITION
GV*TUUNE	:ULH	:I-	:7/10	:HUNDRED-SHILLING NOTE
GV*TUYKU	:UHR	:I-	:7/10	:BROKEN KNIFE BLADE/SCRAP METAL
GV*TWMI	:ULH	:I-	:7/10	:REASON/PURPOSE/CAUSE
GV*TWNGGO	:ULH	:I-	:7/10	:CLUMP/BUNCH/PIECE OF INTESTINE
GV*TY	:UV	:I-	:7/10	:CHAIR
GV*TYYO	:ULH	:	:7	:RESPECT/HONOR
GV*WDHI	:UL	:CI-	:7/10	:GAME
GVYGVKWYW	:ULHL	:	:7	:KIKUYU(LANGUAGE)
GV*YKO	:UL	:CI-	:7/10	:COBRA
GV*YKO	:LH	:CI-	:7/10	:DEED/ACT/ACTION
GV*YKO	:UL	:CI-	:7/10	:PIPE(SMOKING)
HAARO	:UL	:*	:9/10	:TROUBLE/BOTHER
HAKUHY	:ULB	:NA	:M	:NEAR/CLOSE TO
HAMWE	:HH	:NA	:M	:TOGETHER(WITH)
HANDW	:UL	:	:16	:PLACE(SPECIFIC)
HANDW	:UL	:HAA	:P16	:INSTEAD(OF)
HANIINI	:UHV	:	:M	:A LITTLE/SOMEWHAT/AT ALL
HARAAYA	:ULV	:NA	:M	:FAR(AWAY)
-H*ARE	:ULB	:H-	:ADJ	:SCRAPED
HARIKA	:LBB	:*	:9/10	:YOING SHE-GOAT
HARY	:HH	:	:*	:(WITH PERSON)AT,TO
-H*EANE	:ULBB	:H-	:ADJ	:GIVEN
HEE	:HH	:	:*	:(WITH PERSON)AT,TO
HEHETO	:LHL	:	:AN	:LUMPY
HEHO	:LH	:*	:9/10	:COLD(WIND)/AIR
HEMA	:LH	:*	:9/10	:TENT

--KWAMBA HEMA				:PITCH TENT
HIDHIO	:LH	:*	:9/10	:HAVING CHILD INITIATED ELSEWHERE
HIDHO	:LH	:*	:9/10	:SECRET
HIGO	:LH	:*	:9/10	:KIDNEY
-H*IKU	:ULV	:H-	:ADJ	:MARRIED
HINGGO	:UL	:*	:9/10	:TIME
--HINGGO CIODHE				:ALWAYS
*HINHA	:ULH	:MA-	:3/6	:STRENGTH/POWER/FORCE/DIFFICULTY
--HINHA WA ARWME				:SEMEN
HITI	:LB	:*	:9/10	:HYENA
HIW	:R	:	:10	:CATTLE/FLOCKS
-H*IW	:UR	:H-	:ADJ	:HOT/QUICK-TEMPERED/FAST
HOMA	:UL	:*	:9/10	:COLD(DISEASE)
-H*ONU	:ULB	:H-	:ADJ	:CURED/WELL/RECOVERED
-H*OORERI	:ULLL	:H-	:ADJ	:QUIET/MEEK/CALM
-H*ORO	:ULH	:H-	:ADJ	:COOL/CALM
HUKO	:UL	:*	:9/10	:MOLE-RAT
HURIA	:UV	:*	:9/10	:RHINOCEROS
HWAY-INY	:UHR	:	:TN3	:(IN THE)EVENING
-H*WDHAHWDHW	:ULHLH	:H-	:ADJ	:FAIRLY EASY/LIGHTISH
-H*WDHW	:ULH	:H-	:ADJ	:LIGHT/EASY/FLIMSY/UNIMPORTANT
HWNGGW	:LB	:*	:9/10	:KITE(BIRD)
HWNHO	:UL	:	:10	:RAGGED ENDS/FRAYED EDGES
HWWGWRWRW	:LHLH	:*	:9/10	:SHORE/COAST/BANK
HWWNI	:LB	:*	:9/10	:OVEREATING/ADEQUATE FOOD
-H*WWTIY	:LH	:H-	:VINIT	:BE HUNGRY
-H*WWTU	:ULB	:H-	:ADJ	:HUNGRY
HYNDY	:UL	:*	:9/10	:TIME/MOMENT
-H*YNJU	:ULB	:H-	:ADJ	:THIN/EMACIATED/INFERTILE
HYTAHYTANO	:LHLLL	:*	:9/10	:RACE/COMPETITION
-H*YTWKU	:ULBB	:H-	:ADJ	:PAST/GONE BY
HYYHIO	:LH	:	:AN	:ROAST
I*BAATI	:ULL	:MA-	:5/6	:CORRUGATED IRON
I*BABAI	:ULL	:MA-	:5/6	:PAWPAW/PAPAYA
I*BUKU	:ULL	:MA-	:5/6	:BOOK
I*BURI	:ULL	:MA-	:5/6	:UMBRELLA
I*BUUBA	:ULL	:MA-	:5/6	:BARREL/DRUM(CONTAINER)/BIN
I*CAANI	:UHL	:MA-	:5/6	:TEA(PLANT)/(PL)TEA LEAVES
I*CAGUA	:UHH	:MA-	:5/6	:LEAF OF SUGAR-CANE OR CORN
I*CEMBE	:ULB	:MA-	:5/6	:HOE
I*CENGGI	:ULH	:MA-	:5/6	:POINTED STICK
I*CIARA	:ULH	:MA-	:5/6	:BIRTH/DELIVERY/OFFSPRING*
I*CIARYRO	:ULHL	:MA-	:5/6	:BIRTH(PLACE)
I*CIIRYRO	:ULLL	:MA-	:5/6	:COURT(LAW)
I*COOKI	:ULL	:MA-	:5/6	:YOKE
I*COYA	:ULV	:MA-	:5/6	:BANANA LEAF
I*CUNGGWA	:UXH	:MA-	:5/6	:ORANGE(FRUIT)
I*DHAAGIRO	:ULHL	:MA-	:5/6	:(GOAT'S)HOOF
I*DHAAKO	:ULL	:MA-	:5/6	:GAME/SPORT
I*DHAAKWA	:UHR	:MA-	:5/6	:LEAF OF SHRUB SPECIES
I*DHAAMYRIO	:ULLL	:MA-	:5/6	:EXILE
I*DHABU	:UHH	:MA-	:5/6	:BILL/SUM/(PL)ARITHMETIC,MATHEMATICS
I*DHAGA	:ULH	:MA-	:5/6	:ORNAMENT
I*DHAGU	:ULV	:MA-	:5/6	:WING
I*DHANDWKW	:ULHH	:MA-	:5/6	:BOX/CHEST/SUITCASE/TRUNK
I*DHANGGW	:ULV	:MA-	:5/6	:LEAF
I*DHANWA	:UHH	:MA-	:5/6	:AXE/AXEHEAD
*IDHE	:UV	:MA-	:1/2	:(HIS)FATHER
--IDHE MWNIINI				:UNCLE(FATHER'S YOUNGER BROTHER)
--MWGENDI WA IDHE				:PATERNAL UNCLE
IDHERERO	:ULLL	:	:5	:DOWN-HILL/EAST
IDHERW	:ULH	:	:5	:JOKE
--KWRINGGA IDHERW				:TEASE/JOKE WITH
--TI IDHERW				:REALLY/HONESTLY
I*DHOOMO	:ULH	:MA-	:5/6	:READING/LESSON
I*DHUUNHA	:UXH	:MA-	:5/6	:FATTY MEAT
I*DHYGY	:ULB	:MA-	:5/6	:BRANCH
I*DHYNJYRO	:ULHL	:MA-	:5/6	:SLAUGHTER/SLAUGHTERING-PLACE
I*EMBE	:UHL	:MA-	:5/6	:MANGO
I*GAI	:ULL	:MA-	:5/6	:SHARE/INHERITANCE
I*GANA	:ULL	:MA-	:NN5/6	:HUNDRED
-IGANA	:HDV	:HDV	:NUM	:HOW MANY
-- -IGANA WNA				:SO MUCH/A CERTAIN AMOUNT
-*IGANU	:ULB	:NJ-	:ADJ	:ENOUGH/SUFFICIENT
-*IGANYRU	:ULBB	:NJ-	:ADJ	:ADEQUATE/SUITABLE
I*GECA	:ULH	:MA-	:5/6	:DENT/NOTCH IN BLADE/BROKEN KNIFE

I*GEDHA	:ULL	:MA-	:5/6	:HARVEST/REAPING
I*GEGANIA	:ULLL	:MA-	:5/6	:MARVEL/ASTONISHING,STRANGE THING
I*GEGO	:ULL	:MA-	:5/6	:TOOTH
I*GERIA	:ULL	:MA-	:5/6	:ATTEMPT
I*GERIO	:ULL	:MA-	:5/6	:TEST/EXAMINATION
I*GONGOONA	:ULLH	:MA-	:5/6	:SACRIFICE/RITUAL
I*GOOGO	:UHR	:MA-	:5/6	:CROW
I*GOOTI	:ULL	:MA-	:5/6	:COAT/JACKET
I*GOOTI	:ULL	:MA-	:5/6	:COURT
I*GOOTI	:ULL	:MA-	:5/6	:TAX
I*GOTO	:ULL	:MA-	:5/6	:(STRIP OF)BANANA BARK
-*IGUANVRE	:LBBBB	:NJ-	:ADJ	:AGREED/UNDERSTOOD
I*GUKU	:ULB	:MA-	:5/6	:HUMP/BUMP
I*GUMO	:ULL	:MA-	:5/6	:LEAF OF MWGUMO
I*GUYMA	:ULH	:MA-	:5/6	:HUNT
-*IGW	:UL	:NJ-	:ADJ	:WET/FRESH/GREEN
IGWRW	:ULL	:RVA	:P5	:ABOVE/UP/ON TOP/ABOUT
I*HANDA	:ULL	:MA-	:5/6	:PLANTING
IHENHA	:ULL	:	:5	:SPEED/HASTE*
--NA IHENHA				:FAST/QUICKLY
I*HIGA	:ULH	:MA-	:5/6	:STONE
I*HINDA	:ULL	:MA-	:5/6	:TIME/PERIOD
I*HOOERO	:ULLL	:MA-	:5/6	:CHURCH/HOUSE OF WORSHIP
IHOORU	:ULB	:	:5	:LONELINESS/SADNESS/APPREHENSION
I*HOOVA	:ULL	:MA-	:5/6	:PRAYER/REQUEST
I*HORO	:ULV	:MA-	:5/6	:HOLE/PERFORATION
I*HU	:UR	:MA-	:5/6	:CONCEPTION/WOMB/PREGNANCY/STOMACH
--MWROMO WA IHU				:GULLET/RETICULUM
I*HURU	:UHH	:MA-	:5/6	:CROW
I*HUTI	:ULL	:MA-	:5/6	:LEAF/RUBBISH/BRANCH
I*HWA	:UHH	:MA-	:5/6	:FLOWER
I*HYNDU	:ULV	:MA-	:5/6	:WILD BANANA SPECIES/ENSETE
I*HYNDY	:ULB	:MA-	:5/6	:BONE
I*HYTIA	:ULB	:MA-	:5/6	:FAULT/MISTAKE/SIN
-IITW	:UV	:LB	:POSS	:OUR(S)
IKAMBA	:ULB		:5	:KAMBA(PEOPLE/LANGUAGE/COUNTRY)
I*KARA	:ULH	:MA-	:5/6	:CHARCOAL/EMBER
-*IKARU	:ULB	:NJ-	:ADJ	:SEATED/SITTING
I*KAYO	:ULL	:MA-	:5/6	:THONG WHIP
I*KENGGETO	:ULHL	:MA-	:5/6	:FLANK AND SHOULDER MEAT
-IKI	:HL	:HL	:PA	:ALONE/ONLY(PRECEDED BY PRONOUN)
I*KIRYYTI	:ULLL	:MA-	:5/6	:PERIOD/DISTANCE
I*KOROGOCA	:ULHLH	:MA-	:5/6	:HUSK/SHELL/POD
I*KWMBY	:ULL	:MA-	:5/6	:GRAIN BIN/GRANARY
I*KWMBY	:ULL	:MA-	:5/6	:WAVE
IKWMI	:ULH	:	:NN5	:TEN
I*KWNIIA	:ULHH	:MA-	:5/6	:SACK
I*NANAADHI	:ULHL	:MA-	:5/6	:PINEAPPLE
INDO	:UL	:	:10	:THINGS/PROPERTY/CATTLE(SEE KYNDW)
--GWTAHA INDO				:RAID CATTLE
I*NGANGW	:UHH	:MA-	:5/6	:COLOBUS FUR WRIST ORNAMENT
-*INGGY	:LB	:NH-	:ADJ	:MANY/MUCH
I*NGOOTORE	:UHLH	:MA-	:5/6	:TEN-CENT PIECE
I*NI	:UL	:MA-	:5/6	:LIVER
I*NIWRW	:ULH	:MA-	:5/6	:NOSE/NOSTRIL
-INY	:UL	:	:ENC	:LOCATIVE MARKER
IRA	:UL	:	:TN5	:TOMORROW
IRA	:UR	:	:5	:SNOW/WHITE EARTH
I*RAARE	:ULB	:MA-	:5/6	:LINE
IRADHYRO	:ULHL	:	:5	:SUNRISE/EAST
I*RAKA	:ULL	:MA-	:5/6	:DRY LEAF
I*RATADHI	:ULHL	:MA-	:5/6	:(PIECE OF)PAPER
I*REBE	:UHH	:MA-	:5/6	:LARGE CAN/FOUR-GALLON DRUM
I*REBETA	:ULHL	:MA-	:5/6	:VERSE/WITTY SAYING/CRYPTIC SONG
I*RENGGE	:ULB	:MA-	:5/6	:PUMPKIN
IRIA	:ULH	:	:5	:MILK/MILKY SAP
--GWTUA IRIA				:BE WEANED
I*RIA	:ULL	:MA-	:5/6	:LAKE/SEA/POND/WATER IN POOL
I*RIBY	:UHH	:MA-	:5/6	:PLEAT/FOLD/BUMP
-*IRIDHIE	:LBB	:NJ-	:ADJ	:STAINED BLACK
I*RIGIDHAADHI	:ULHLL	:MA-	:5/6	:FIRST-BORN(CHILD)
I*RIGW	:ULL	:MA-	:5/6	:BANANA
I*RIMA	:ULL	:MA-	:5/6	:HOLE/PIT
--GWDHIKA IRIMA				:FILL A HOLE
I*RIMW	:UHH	:MA-	:5/6	:OGRE*
I*RINDA	:ULL	:MA-	:5/6	:DRESS/SKIRT

I*RINGGA	:ULH	:MA-	:5/6	:ALLOTTED PORTION
I*RINGGI	:ULH	:MA-	:5/6	:FAINTING SPELL
IRIO	:UR	:	:10	:FOOD
I*RU	:UR	:MA-	:5/6	:KNEE
I*RUA	:ULL	:MA-	:5/6	:CIRCUMCISION/INITIATION
I*RUIDHIA	:ULLL	:MA-	:5/6	:(HOLDING)CIRCUMCISION
I*RUKU	:UHH	:MA-	:5/6	:COLOBUS SKIN ORNAMENT
-*IRW	:LH	:NJ-	:ADJ	:BLACK
--GYDHWRI KYIRW				:CHEST MEAT
I*RWA	:ULL	:MA-	:5/6	:LETTER/WRITING
I*RWMA	:ULH	:MA-	:5/6	:BITE
I*RWNGGO	:ULL	:MA-	:5/6	:JOINT/SECTION/RANK
I*RWTW	:UHH	:MA-	:5/6	:ARROWROOT LEAF
IRY	:UR	:	:5	:SUSTENANCE/PROPERTY/PROGENY
I*RYMA	:ULL	:MA-	:5/6	:CULTIVATION
ITA	:UV	:	:10	:RAID/ARMY/WAR/WAR PARTY
I*TAANHA	:ULL	:MA-	:5/6	:HOPE/EXPECTATION/INTENTION/PLAN
I*TADHA	:ULH	:MA-	:5/6	:BULGING STOMACH
I*TAHA	:ULH	:MA-	:5/6	:HELPING OF FOOD/BOOTY/LOOT
I*TANGGARI	:ULLL	:MA-	:5/6	:RAG/TATTERED GARMENT/SCRAP OF CLOTH
I*TARW	:ULB	:MA-	:5/6	:BOAT/SHIP
I*TEI	:ULH	:MA-	:5/6	:LEAF OF SHRUB SPECIES
I*TETA	:ULH	:MA-	:5/6	:COMPLAINT/DISCONTENT
I*TIEMA	:ULL	:MA-	:5/6	:CHILD BORN AFTER FIRST-BORN
I*TIGIO	:ULH	:MA-	:5/6	:LEFTOVER/SCRAP/REMNANT
I*TIIHIA	:ULL	:MA-	:5/6	:CUT/INJURY
I*TIMW	:ULH	:MA-	:5/6	:SPEAR
I*TINA	:ULH	:MA-	:5/6	:BASE/BUTTOCK/BOTTOM
I*TINGGA	:ULL	:MA-	:5/6	:TRACTOR/PUMP
I*TU	:UL	:MA-	:5/6	:CLOUD
--MATU-INV				:HEAVEN/SKY
I*TUA	:UR	:MA-	:5/6	:DECISION/JUDGEMENT
I*TUMBY	:ULB	:MA-	:5/6	:EGG
I*TUNDA	:ULB	:MA-	:5/6	:(PASSION) FRUIT
I*TUUMO	:ULL	:MA-	:5/6	:DANCE THE DAY BEFORE INITIATION
I*TWGWTA	:ULL	:MA-	:5/6	:CLEARING LAND
I*TWWRA	:UHR	:MA-	:5/6	:VILLAGE/TOWN/NEIGHBORHOOD
I*TYYNA	:ULL	:MA-	:5/6	:DISTANCE/INTERVAL
ITYYO	:ULH	:	:5	:RESPECT/HONOR
I*TYYRI	:ULL	:MA -	:13/12	:DISTRICT/DANCEGROUND/INITIATION SITE
IVO	:UV	:	:TN5	:DAY BEFORE YESTERDAY
-*IYWIRE	:LHL	:NJ-	:VINIT	:BE FULL(OF)/BE FILLED WITH
-*IYWIRWO	:LHL	:NJ-	:VINIT	:BE FILLED
-*IYWRU	:LBB	:NJ-	:ADJ	:FULL
--KENDA MWIYWRU				:TEN
KA*ANA	:LH	:TW-	:13/12	:(LITTLE)CHILD/BABY/INFANT
KA*ARA	:LH	:TW-	:13/12	:LITTLE FINGER
KAARATI	:LBB	:*	:9/10	:CARROT
KAAREKIA	:UHV	:	:13	:GUESSING GAME
KABA	:LH	:	:M	:BETTER/PREFERABLY/RATHER
KA*BAARA	:UHR	:TW-	:13/12	:LITTLE FIGHT
KA*BAKWRI	:ULHR	:TW-	:13/12	:SMALL BOWL
KABERE	:ULL	:KAA	:P13	:A BIT FURTHER/A BIT EARLIER,BEFORE
KABIDHA	:ULH	:	:M	:COMPLETELY/ABSOLUTELY/ALTOGETHER
KA*BUTEENI	:ULHL	:TW-	:13/12	:CAPTAIN
KA*BWRI	:ULH	:TW-	:13/12	:SMALL GOAT
KA*BWWDHW	:UHR	:TW-	:13/12	:SMALL CALABASH
-K*AE	:ULL	:NGG-	:ADJ	:SLIT/CUT IN STRIPS
KA*GIRI	:ULL	:TW-	:13/12	:(SMALL)FENCE
KA*GITY	:ULH	:TW-	:13/12	:PUPPY
KA*GOMBE	:ULL	:TW-	:13/12	:SMALL COW
KA*GONDU	:ULH	:TW-	:13/12	:LAMB
KA*GUI	:UHH	:TW-	:13/12	:PUPPY/SMALL DOG
KA*GWNDA	:ULL	:TW-	:13/12	:SMALL FIELD
KA*HINDA	:ULL	:TW-	:13/12	:TIME/MOMENT
KA*HITI	:ULB	:TW-	:13/12	:SMALL HYENA
KA*HIW	:UV	:TW-	:13/12	:KNIFE
KAHORA	:ULR	:	:M13	:SLOWLY/CAREFULLY
KA*HUTI	:ULL	:TW-	:13/12	:BIT OF RUBBISH/CRUMB
KAHWA	:UHH	:	:13	:COFFEE
KAHWAY-INV	:ULHR	:	:TN13	:(IN THE)EARLY EVENING
KA*HYA	:UV	:TW-	:13/12	:HORN(OF BEER)
KA*HYY	:ULB	:TW-	:13/12	:BOY
KA*IHW	:XV	:TW-	:13/12	:SMALL MONGOOSE
KA*IHWRI	:ULL	:TW-	:13/12	:SMALL DIPPER
KAINGGV	:LB	:	:M	:OFTEN/FREQUENTLY

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KA*IRYVTU           :LBB        :TW-  :13/12:YOUNG GIRL/(LITTLE)GIRL
KAMBWNI             :HLB        :*    :9/10 :COMPANY
KAMBY               :LB         :*    :9/10 :CAMP
KA*MEEDHA           :ULL        :TW-  :13/12:SMALL TABLE
KA*MEEME            :ULL        :TW-  :13/12:RADIO
KA*MWANA            :ULH        :TW-  :13/12:YOUNG (GENTLE)MAN
KA*MWATY            :ULH        :TW-  :13/12:YOUNG EWE
KAMW*CAARA          :ULHL       :TWMY-:13/12:SMALL SALARY
KAMW*CANGGACANGGO   :ULLHLL     :TWMY-:13/12:A LITTLE STROLL
KA*MWDHEE           :ULHH       :TW-  :13/12:LITTLE OLD MAN
KA*MWENGGW          :ULB        :TW-  :13/12:SMALL APRON
KAMWGYMBY           :ULLV       :     :13   :A LITTLE MILLET
KAMW*HWA            :ULL        :TWMY-:13/12:OBJECTION/BAD NEWS
KAMWIRA             :ULL        :KAA  :M13  :WHILE/UNTIL
KAMW*KEBE           :ULHH       :TWMY-:13/12:SMALL CAN
KAMW*RIMW           :ULLH       :TWMY-:13/12:MINOR DISEASE
KAMW*TY             :ULV        :TWMY-:13/12:STICK
KAMYOKIA            :ULV        :     :13   :PLACE WITH EXCESSIVE FACE MARKS*
KANA                :HH         :     :AN   :FOURTH
KANA                :UL         :     :*    :OR/WHETHER/IF
KANAANA             :UHL        :     :AN   :EIGHTH
KA*NABW             :ULV        :TW-  :13/12:ALCOHOLIC(PERSON)
KA*NGAURW           :ULHH       :TW-  :13/12:SCORPION
KA*NHAAU            :ULH        :TW-  :13/12:CAT/KITTEN
KA*NHAGA            :ULH        :TW-  :13/12:AMBULANCE
KA*NHAMW            :ULR        :TH-  :13/12:SMALL THING,ANIMAL/INSECT/THINGUMMY
KA*NHONI            :ULL        :TW-  :13/12:LITTLE BIRD
KA*NHWMBA           :ULV        :TW-  :13/12:SMALL HOUSE/NEST
*KANIDHA            :ULH        :MA-  :3/6  :CHURCH
KANJW               :LB         :*    :9/10 :KANZU/ROBE
KA*NOOTI            :ULH        :TW-  :13/12:SMALL BILL
KA*NUA              :UL         :TW-  :13/12:MOUTH
KA*RAGITA           :ULLL       :TW-  :13/12:TRACTOR
KA*RAMU             :ULL        :TW-  :13/12:PEN/PENCIL*
 --KARAMU KAA MATA                          :PENCIL
KA*RANI             :UHH        :TW-  :13/12:CLERK/SECRETARY
KA*RATADHI          :ULHL       :TW-  :13/12:PAGE/(SHEET OF)PAPER
-K*ARAU             :ULLL       :NGG- :ADJ  :STRONG/MIGHTY
KA*RIGI             :ULH        :TW-  :13/12:(LITTLE)STRING
KA*RIMA             :ULL        :TW-  :13/12:SMALL HOLE
KA*ROORI            :ULL        :TW-  :13/12:SMALL TRUCK/PICKUP
-K*ARU              :ULV        :NGG- :ADJ  :WELL-BUILT/STRONG
KA*RWATW            :ULV        :TW-  :13/12:SMALL PIECE SPLIT OFF
KA*RWGANO           :ULLL       :TW-  :13/12:LITTLE STORY
KARW*HONGGE         :ULLV       :TW-  :13/12:SMALL BRANCH
KA*RWWRYRY          :ULHL       :TW-  :13/12:SMALL ETHNIC GROUP
KA*RWYMBO           :ULH        :TW-  :13/12:LITTLE SONG
-K*ARY              :ULH        :NGG- :ADJ  :STINGY/SELFISH
KA*RYRY             :ULL        :TW-  :13/12:SMALL BED
KA*RYYGW            :ULB        :TW-  :13/12:(LITTLE)GIRL
KA*WARU             :ULH        :TW-  :13/12:SMALL POTATO
KA*WNDW             :ULL        :TW-  :13/12:SMALL MATTER/UNIMPORTANT REASON
KA*WYRA             :ULL        :TW-  :13/12:LITTLE JOB
KAYW                :UR         :     :13   :VOICE
K*E                 :H          :NGG- :VIMP :HERE/TAKE
KEERY               :LB         :     :AN   :SECOND
KENDA               :UR         :     :NN3  :NINE*
 --KENDA MWIYWRU                            :TEN
 --GWKIRA KI                                :BE SILENT
KINHA               :UL         :     :PV   :UNTIL/AS FAR AS
-K*IRIE             :LH         :NGG- :VINIT:BE ABOUT TO/BE NEARLY
KI*UGA              :HR         :CI-  :7/10 :CALABASH(BOWL)*
KI*UGO              :LH         :CI-  :7/10 :WORD
KI*UGW              :UV         :CI-  :7/10 :CATTLE PEN
KI*UMIA             :UR         :CI-  :7/10 :WEEK/SUNDAY
KI*UMYRI            :LHL        :CI-  :7/10 :RECENT INITIATE
-K*OMIY             :LH         :NGG- :VINIT:LIE(DOWN)/SLEEP
-K*ONIY             :LH         :NGG- :VINIT:BE CONCERNED WITH/BE RELEVANT TO
KONJOKONJO          :ULLL       :*    :9/10 :INTERWEAVING/SCREEN
KO*ONDO             :UL         :TU-  :13/12:LITTLE STRING BAG
KOO*RAATA           :ULH        :TWW- :13/12:SMALL FRIENDSHIP
KOO*RI              :LH         :TWW- :13/12:KID(YOUNG GOAT)
-K*OROKU            :ULLB       :NGG- :ADJ  :GREEDY
-K*UHY              :ULB        :NGG- :ADJ  :SHORT
KU*OGODHWO          :LHL        :NJ-  :VP   :BE TWISTED/BE MADE(ROPE)
KU*OHA              :LH         :NJ-  :VT   :TIE/WRAP/IMPRISON/PUT SPELL ON/BIND
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--KUOHA NDA				:BECOME PREGNANT
KU*OHERA	:LHL	:NJ-	:VT	:FORGIVE/PARDON
KU*OHERERA	:LHLL	:NJ-	:VT	:TIE ON
KU*OHERERWO	:LHLL	:NJ-	:VP	:BE TIED ON
KU*OHIDHIA	:LHL	:NJ-	:VT	:HAVE IMPRISONED/HELP TIE
KU*OHOKA	:LHL	:NJ-	:VI	:GIVE BIRTH
KU*OHOKERA	:LHLL	:NJ-	:VT	:GIVE BIRTH AT
KU*OHOKERWO	:LHLL	:NJ-	:VP	:BE BORN AT
KU*OHOKWO	:LHL	:NJ-	:VP	:GIVE BIRTH(IMPERSONAL)
KU*OHORWO	:LHL	:NJ-	:VP	:BE UNITED/BE RELEASED
KU*OHWO	:LH	:NJ-	:VP	:BE TIED/BE CAPTURED/BE IMPRISONED
KU*ONA	:LH	:NH-	:VT	:SEE
KU*ONANA	:LHL	:NH-	:VI	:MEET/SEE EACH OTHER/HAVE INTERCOURSE
KU*ONANGGIA	:LHL	:NH-	:VR	:SHOW AROUND
KU*ONANIA	:LHL	:NH-	:VT	:SHOW/DISPLAY
KU*ONANWO	:LHL	:NH-	:VP	:HAVE INTERCOURSE(IMPERSONAL)
KU*ONEKA	:LHL	:NH-	:VI	:LOOK/SEEM/APPEAR/BE VISIBLE/BE SEEN
KU*ONERA	:LHL	:NH-	:VD	:SEE FOR/FIND FOR/FEEL TOWARD
KU*ONERERIO	:LHLL	:NH-	:VP	:BE SHOWN/BE TAUGHT
KU*ONGGA	:LH	:NH-	:VT	:SUCK
KU*ONGGERERA	:ULLL	:NH-	:VT	:ADD/INCREASE
KU*ONGGERERIDHIA	:ULLLL	:NH-	:VT	:ADD
KU*ONGGERERWO	:ULLL	:NH-	:VP	:BE ADDED(TO)/BE INCREASED
KU*ONGGIDHIA	:LHL	:NH-	:VT	:SUCKLE/BREAST FEED
KU*ONIA	:LH	:NH-	:VD	:SHOW
KU*ONIO	:LH	:NH-	:VP	:BE SHOWN
KU*ONWO	:LH	:NH-	:VP	:BE SEEN
KU*OROTIDHIO	:LHLL	:NJ-	:VP	:BE POINTED AT
KU*OVA	:LH	:NJ-	:VT	:LIFT/TAKE/PICK UP/FIND*
--KUOVA MAGWRW				:SET OFF
KU*OYWO	:LH	:NJ-	:VP	:BE PICKED UP/BE TAKEN
KU*UGA	:LH	:NJ-	:VT	:SAY/TELL ON/REPORT/MEAN*
--KUUGA MAITA				:MULTIPLY
--KUUGA MBU				:SHOUT/RAISE THE ALARM/CALL FOR HELP
--KUUGA NGGEMI				:ULULATE
--KUUGA WHORO				:SAY GOODBYE
KU*UGANVRA	:LHLL	:NJ-	:VT	:SAY TO EACH OTHER
KU*UGIA	:LH	:NJ-	:VD	:MAKE SAY*
KU*UGVRA	:LHL	:NJ-	:VD	:SAY TO/SAY FOR
KU*UHA	:UL	:NJ-	:VT	:WOO/SEDUCE/COAX
KU*UMA	:LH	:NH-	:VT	:COME FROM/COME OUT/LEAVE/COST/GO OUT
--KUUMA AGU NA AGU				:VERY LONG AGO
--KUUMA DHUUDHA				:FOLLOW
--KUUMA NGGORO				:SIGH DEEPLY
KUUMA	:LH	:	:PV	:FROM/SINCE
KU*UMAGARA	:LHLL	:NH-	:VI	:GO OUT
KU*UMAGARIA	:LHLL	:NH-	:VT	:TAKE OUT/SEE OFF
KU*UMAGARIO	:LHLL	:NH-	:VP	:BE TAKEN OUT
KU*UMANA	:LHL	:NH-	:VI	:COME FROM/ORIGINATE AT
KUUMANA	:LHL	:NA	:PV	:FROM/ORIGINATING IN
KU*UMANVRWO	:LHLL	:NH-	:VP	:DEPART(FROM)
KU*UMBWRA	:ULL	:NH-	:VT	:CONFESS/REVEAL
KU*UMVRA	:LHL	:MH-	:VI	:APPEAR/GO OUT/STICK OUT
KU*UMVRANIA	:LHLL	:NH-	:VI	:COME OUT TOWARD EACH OTHER
KU*UNA	:LH	:NH-	:VT	:BREAK/SNAP
--KUUNA MWTV				:FIND FAULT WITH
--KUUNA MVTV				:CAST LOTS/FIND FAULT WITH
--KUUNA NGGW				:GATHER FIREWOOD
KU*UNIDHIA	:LHL	:NH-	:VD	:HELP BREAK
KU*UNWO	:LH	:NH-	:VP	:BE BROKEN OFF
KU*UNVKA	:LHL	:NH-	:VI	:BREAK/BE BROKEN
KU*UNVRA	:LHL	:NH-	:VD	:BREAK FOR
KU*UNVRWO	:LHL	:NH-	:VP	:BE BROKEN FOR
KU*UNVRVRA	:LHLL	:NH-	:VT	:LEAP INTO/DANCE AROUND
KU*UNVRVRWO	:LHLL	:NH-	:VP	:BE LEAPT INTO(DANCE)
KU*URA	:LH	:NJ-	:VI	:BLEED/LEAK/RAIN
KU*URUGA	:ULL	:NJ-	:VT	:STIR
KU*URVRWO	:LHL	:NJ-	:VP	:BE RAINED ON
-K*UW	:UR	:NGG-	:ADJ	:DEAD
KW*AGA	:LH	:MJ-	:VT	:MISS/FAIL/NOT DO/LACK
--KWAGA RWBUTU				:BE SHAMELESS
KW*AGAAGA	:ULL	:NJ-	:VI	:BE RESTLESS/MOVE ABOUT
KW*AGAAGIO	:ULL	:NJ-	:VP	:BE DISTURBED/BE DISPLACED
KW*AGANA	:LHL	:NJ-	:VI	:BE WICKED/BE NAUGHTY/BE INSOLENT
KW*AGARARA	:LHLL	:NJ-	:VT	:TRANSGRESS
KW*AGARARIA	:LHLL	:NJ-	:VT	:THROW OVER

--KWAGIDHIA WIKARO				:HARASS
KW*AGIDHIO	:LHL	:NJ-	:VP	:BE DEPRIVED OF
KW*AGYRA	:LHL	:NJA-	:VI	:BE GOOD/BE FITTING/LOOK GOOD
KW*AGYRYRA	:LHLL	:NJA-	:VT	:BE SUITABLE FOR/BE PROPER/BE FITTING
KW*AGYRYRWO	:LHLL	:NJA-	:VP	:OUGHT/SHOULD*
KW*AHA	:LH	:NJ-	:VT	:OPEN MOUTH/SWALLOW
KW*AMBA	:UL	:NH-	:VI	:BE FIRST/START/DO FIRST
KW*AMBA	:UL	:NH-	:VT	:STRETCH OUT/PEG OUT
--KWAMBA HEMA				:PITCH TENT
KW*AMBANYRYRIO	:ULLLL	:NH-	:VP	:BE STARTED
KW*AMBATA	:ULL	:NH-	:VI	:GO UP
KW*AMBATIO	:ULL	:NH-	:VP	:BE TAKEN UP
KW*AMBATWO	:ULL	:NH-	:VP	:GO UP(IMPERSONAL)
KW*AMBWO	:UL	:NH-	:VP	:BE STRETCHED OUT/BE PEGGED
KW*AMBWRA	:ULL	:NH-	:VT	:UNDO/TAKE UP/UNPEG
KW*AMBYRYRA	:ULLL	:NH-	:VT	:DO FIRST/BEGIN WITH
KW*AMBYRYRIA	:ULLL	:NH-	:VT	:BEGIN/START
KW*AMBYRYRIO	:ULLL	:NH-	:VP	:BE BEGUN/BE STARTED
KW*AMWKANA	:LHLL	:NH-	:VI	:BE SEPARATED/SPLIT UP
KW*AMWKYRA	:ULLL	:NH-	:VT	:ACCEPT/RECEIVE
KW*AMWRA	:LHL	:NH-	:VT	:SET ASIDE/CONSECRATE
KW*AMWRANA	:LHLL	:NH-	:VT	:SHARE/ARBITRATE
KW*AMWRWO	:LHL	:NH-	:VP	:BE SET ASIDE/BE CONSECRATED
KW*ANDYKA	:ULL	:NH-	:VT	:WRITE*
--KWANDYKA WYRA				:HIRE/EMPLOY
KW*ANDYKWO	:ULL	:NH-	:VP	:BE WRITTEN/BE HIRED
KW*ANDYKYRA	:ULLL	:NH-	:VD	:WRITE TO/WRITE ON/WRITE FOR
KW*ANIA	:UL	:NH-	:VI	:CRY OUT/LOW/BLEAT
KWANJA	:UL	:	:M	:FIRST
KW*ANYKA	:LHL	:NH-	:VT	:SPREAD OUT (TO DRY)
KW*ANYRYRA	:ULLL	:NH-	:VI	:SHOUT/ANNOUNCE
KW*ANYRYRWO	:ULLL	:NH-	:VP	:BE SHOUTED/BE PROCLAIMED
KW*ARA	:LH	:NJ-	:VI	:SHINE/BE HOT
KW*ARA	:UL	:NJ-	:VT	:SET OUT/SPREAD(OUT)/SET TABLE
--KWARA GYCYGY				:FORM A CIRCLE
KW*ARAGANA	:ULLL	:NJ-	:VI	:BE FLAT/BE LEVEL
KW*ARAHA	:ULL	:NJ-	:VI	:REST(AT NOON)
KW*ARAHWRA	:ULLL	:NJ-	:VT	:ROUSE/SEND BACK AFTER LUNCH
KW*ARAMA	:LHL	:NJ-	:VI	:BE WIDE
KW*ARAMIA	:LHL	:NJ-	:VT	:SPREAD
KW*ARAMIO	:LHL	:NJ-	:VP	:BE WIDENED
KW*ARANIA	:ULL	:NJ-	:VT	:LINE UP
KW*ARANIO	:ULL	:NJ-	:VP	:BE LINED UP
KW*ARANYRIA	:ULLL	:NJ-	:VI	:TALK TOGETHER
KW*ARIA	:UL	:NJ-	:VI	:SPEAK
KW*ARUNHA	:ULL	:NJ-	:VI	:SQUIRM/BE IN LABOR
KW*ARWKA	:ULL	:NJ-	:VI	:BEGIN
KW*ARWKWO	:ULL	:NJ-	:VP	:BE BEGUN
KW*ARWRA	:ULL	:NJ-	:VT	:UNSPREAD/DISMANTLE/UNMAKE BED
KW*ARWO	:UL	:NJ-	:VP	:BE SPREAD/BE ARRANGED
KW*ARYRIA	:ULL	:NJ-	:VT	:TALK TO/SPEAK FOR
KW*ARYRIO	:ULL	:NJ-	:VP	:BE DISCUSSED AT
KW*ARYRWO	:ULL	:NJ-	:VP	:BE SPREAD FOR
KW*AWRA	:ULL	:NJ-	:VT	:RELIEVE/UNLOAD
KW*AWRWO	:ULL	:NJ-	:VP	:BE RELIEVED OF/BE UNLOADED
KWAYA	:UL	:*	:9/10	:CHOIR
KW*AYRWO	:ULL	:NJ-	:VP	:BE CARVED FOR
KW*AYWO	:UL	:NJ-	:VP	:BE CARVED/BE PARED
KWB*AARA	:ULL	:MB-	:VT	:LOOK(AT)/EXAMINE
KWB*AARYRYRWO	:ULLLL	:MB-	:VP	:BE WATCHED/BE DONE CAREFULLY
KWB*ATARA	:ULHL	:MB-	:VI	:BE IN NEED
KWB*ATARANIA	:ULHLL	:MB-	:VI	:BE NEEDED/BE DESIRED
KWB*ATARIA	:ULHL	:MB-	:VT	:BE NECESSARY TO
KWB*ATARIO	:ULHL	:MB-	:VP	:NEED
KWB*ATIDHYRIO	:ULLLL	:MB-	:VP	:BE BAPTIZED AT
KWB*UNDIDHIA	:ULHL	:B-	:VT	:TEACH
KWB*YRA	:ULL	:B-	:VT	:TWIST/SPIN/TWIRL/STIR/WHIP
KW*EGWO	:UL	:NJ-	:VP	:BE SCOOPED OUT
KW*EHERA	:ULL	:NJ-	:VI	:STEP ASIDE/GET OUT OF THE WAY
KW*EHERERA	:ULLL	:NJ-	:VT	:GET OUT OF THE WAY OF
KW*EHERIA	:ULL	:NJ-	:VT	:TAKE AWAY/MOVE ASIDE/STEAL
KW*EHWO	:UL	:NJ-	:VP	:HAVE INCISORS REMOVED
KW*EMANA	:LHL	:NH-	:VI	:FENCE(WITH)
KW*ENDA	:UL	:NH-	:VT	:LIKE/LOVE/WANT/ALMOST DO
KW*ENDANA	:ULL	:NH-	:VI	:BE IN LOVE/LIKE,LOVE EACH OTHER
KW*ENDEKA	:ULL	:NH-	:VI	:BE LIKED/BE LOVABLE

KW*ENDERIA	:ULL	:NH-	:VD	:SELL TO
KW*ENDERIO	:ULL	:NH-	:VP	:BE SOLD TO
KW*ENDERWO	:ULL	:NH-	:VP	:BE WANTED FOR
KW*ENDIA	:UL	:NH-	:VT	:SELL/MARRY OFF
KW*ENDIO	:UL	:NH-	:VP	:BE SOLD
KW*ENDWO	:UL	:NH-	:VP	:BE LOVED
KW*ENJA	:LH	:NH-	:VT	:SHAVE/CUT HAIR
KW*ENJA	:UL	:NH-	:VT	:DIG
KW*ENJANA	:LHL	:NH-	:VI	:CUT HAIR/DO BARBERING
KW*ENJERA	:ULL	:NH-	:VT	:DIG UP/BURY
KW*ENJERWO	:ULL	:NH-	:VP	:BE DUG UP/BE BURIED
KW*ENJWO	:LH	:NH-	:VP	:BE SHAVED/HAVE HAIR CUT/BE CUT(HAIR)
KW*ENJWO	:UL	:NH-	:VP	:BE DUG
KW*ENJWRA	:LHL	:NH-	:VT	:LAY BARE
KW*EREERA	:ULL	:NJ-	:VI	:SWAY/ROCK/LOAF ABOUT
KW*EREKERA	:LHLL	:NJ-	:VT	:HEAD TOWARD/FACE TOWARD
KW*EREKERIA	:LHLL	:NJ-	:VD	:TURN AROUND/POINT AT
KWERW	:LH	:	:15	:SPACE TO LEFT OF HOUSE
KW*ERWRWKA	:LHLL	:NJ-	:VI	:BELCH LOUDLY
KWG*AADHIMA	:ULHL	:NGG-	:VT	:RENDER FAT/EXTRACT OIL
KWG*AADHIMWO	:ULHL	:NGG-	:VP	:HAVE OIL EXTRACTED
KWG*AADHYRYRIA	:ULLLL	:NGG-	:VT	:PRAISE/SPEAK WELL OF/RECOMMEND
KWG*AMBA	:ULL	:NG-	:VI	:MAKE NOISE
KWG*AMBIA	:ULL	:NGG-	:VT	:CAUSE TO MAKE NOISE
KWG*ANA	:ULL	:NG-	:VT	:TELL(STORY)/NARRATE/PRAISE
KWG*ANDIO	:ULL	:NG-	:VP	:BE NUMBED
KWG*ANYRA	:ULLL	:NG-	:VD	:TELL(STORY)TO
KWG*ANYRWO	:ULLL	:NG-	:VP	:BE TOLD(STORY)
KWG*ARIWRA	:ULLL	:NGG-	:VT	:TURN(OVER)
KWG*ARWRA	:ULLL	:NGG-	:VT	:TURN/CHANGE
KWG*ARWRWKA	:ULLLL	:NGG-	:VI	:TURN ROUND/CHANGE
KWG*ARWRYRA	:ULLLL	:NGG-	:VD	:CHANGE(TO)/CHANGE FOR
KWG*ARWRYRWO	:ULLLL	:NGG-	:VP	:BE CHANGED
KWG*AYA	:ULL	:NGG-	:VT	:DIVIDE/SHARE/INHERIT/TAKE A SHARE
KWG*AYANA	:ULLL	:NGG-	:VT	:DIVIDE/SHARE
KWG*AYANWO	:ULLL	:NGG-	:VP	:BE DIVIDED/BE SHARED
KWG*AYRWO	:ULLL	:NGG-	:VP	:BE ALLOTED TO
KWG*ECA	:ULH	:NGG-	:VT	:CRACK/EAT GREEDILY
KWG*EDHA	:ULL	:NGG-	:VT	:HARVEST
KWG*EDHWO	:ULL	:NGG-	:VP	:BE HARVESTED
KWG*EGANIA	:ULLL	:NGG-	:VT	:AMAZE/ASTONISH
KWG*EGEARA	:ULHLL	:NGG-	:VI	:BE DUMBFOUNDED/BE CONFUSED
KWG*EIDHIA	:ULH	:NGG-	:VT	:GREET/SHAKE HANDS WITH
KWG*EIDHANIA	:ULHL	:NGG-	:VI	:SHAKE HANDS/GREET/EXCHANGE GREETINGS
KWG*EMA	:ULL	:NG-	:VI	:BE ADORNED/BE DECORATED
KWG*EMIA	:ULL	:NG-	:VT	:ADORN/DECORATE
KWG*EMIO	:ULL	:NG-	:VP	:BE ADORNED/BE DECORATED
KWG*ERA	:ULL	:NGG-	:VT	:MEASURE/CONSIDER/WEIGH*
KWG*ERA	:ULL	:NGG-	:VT	:PASS/GO BY WAY OF
--KWGERA NGGERO				:DO SOMETHING WRONG OR DANGEROUS
KWG*ERANA	:ULLL	:NGG-	:VT	:DO(DAMAGE) TO ONE ANOTHER
KWG*EREKANIA	:ULLLL	:NGG-	:VT	:COMPARE
KWG*ERERA	:ULLL	:NGG-	:VT	:GO BY WAY OF/GO THROUGH
KWG*ERERIA	:ULLL	:NGG-	:VT	:MAKE PASS THROUGH/SEND BY WAY OF
KWG*ERIA	:ULL	:NGG-	:VT	:PASS ALONG/MAKE GO BY WAY OF
KWG*ERIA	:ULL	:NGG-	:VT	:TRY/TEST/TRY ON/ATTEMPT/TEMPT
KWG*IANA	:ULHL	:NGG-	:VI	:WRESTLE/STRUGGLE
KWG*IRANIA	:ULLL	:NGG-	:VT	:PREVENT
KWG*IRIA	:ULL	:NGG-	:VT	:PREVENT/FORBID
KWG*IRYKA	:ULLL	:NGG-	:VI	:SOB
KWG*IRYRYKA	:ULLLL	:NGG-	:VI	:BE WIPED AWAY
KWG*IRYRYRIA	:ULLLL	:NGG-	:VT	:RESTRAIN/HOLD BACK
KWG*ITA	:ULL	:NGG-	:VT	:THATCH/COVER
KWG*ITYRA	:ULLL	:NGG-	:VD	:THATCH FOR/DEFEND/PROTECT
KWG*ITYRWO	:ULLL	:NGG-	:VP	:BE PROTECTED
KWG*IYKA	:ULHL	:NGG-	:VI	:BE IN TROUBLE/STRUGGLE
KWG*OMA	:ULL	:NG-	:VI	:GO ON STRIKE
KWG*OMANA	:ULLL	:NG-	:VI	:MEET
KWG*OMANIA	:ULLL	:NG-	:VT	:COMPLETE/MAKE MEET/ASSEMBLE
KWG*UDHWKA	:ULLL	:NGG-	:VI	:BE STARTLED/RUSH(AWAY)/JUMP UP
KWG*UNA	:ULL	:NG-	:VT	:BENEFIT
KWG*URARIA	:ULLL	:NGG-	:VT	:ACCEPT FORMALLY/SEAL CONTRACT
KWG*URARIO	:ULLL	:NGG-	:VP	:BE FORMALLY ACCEPTED*
KWG*URARYRIA	:ULLLL	:NGG-	:VD	:SEAL CONTRACT FOR/SEAL CONTRACT WITH
KWG*UUCIA	:ULL	:NGG-	:VT	:PULL/ATTRACT*
--KWGUUCIA DHIGARA				:SMOKE A CIGAR(ETTE)

KWG*UYMA	:ULH	:NG-	:VT	:HUNT
KWG*WA	:UR	:NGG-	:VI	:FALL/LAND
--KWGWA KYGERANIO				:FAIL AN EXAM
KWG*WATA	:ULH	:NGG-	:VT	:TAKE/TAKE HOLD OF/SEIZE/STICK/BEGIN
--KWGWATA NDAY				:ACCEPT A RIDDLE
--KWGWATA RWRA				:GIVE HOSPITALITY
KWG*WATANA	:ULHL	:NGG-	:VI	:BE INVOLVED/HOLD ON/SEIZE EACH OTHER
KWG*WATANIA	:ULHL	:NGG-	:VT	:MAKE PEOPLE CATCH
KWG*WATIA	:ULH	:NGG-	:VD	:ATTACH TO/LEAD/LIGHT/MAKE CATCH*
KWG*WATWO	:ULH	:NGG-	:VP	:BE CAUGHT/BE SEIZED
KWG*WATYKA	:ULHL	:NGG-	:VI	:BE SEIZED
KWG*WATYRIA	:ULHL	:NGG-	:VT	:PERSIST IN/BELIEVE SERIOUSLY
KWG*WATYRIO	:ULHL	:NGG-	:VP	:BE INFECTED/BE CLUNG TO
KWG*WDHA	:ULH	:NGG-	:VT	:STRIKE/HIT
KWG*WDHWO	:ULH	:NGG-	:VP	:BE HIT
KWG*WETA	:ULL	:NGG-	:VT	:NAME/MENTION/PRONOUNCE
KWG*WETANGGA	:ULLL	:NGG-	:VT	:KEEP MENTIONING/TOUCH ON
KWG*WETERA	:ULLL	:NGG-	:VD	:MENTION TO
KWG*WETWO	:ULL	:NGG-	:VP	:BE MENTIONED
KWG*WRA	:ULL	:NGG-	:VT	:BUY/MARRY*
KWG*WRANA	:ULLL	:NGG-	:VI	:NEGOTIATE MARRIAGE/MARRY
KWG*WRANWO	:ULLL	:NGG-	:VP	:NEGOTIATE MARRIAGE(IMPERSONAL)
KWG*WRANYRA	:ULLLL	:NGG-	:VI	:JOIN IN BUYING OR ARRANGING MARRIAGE
KW*GWRW	:ULL	:MA-	:15/6	:FOOT/LEG/WHEEL
--KUOYA MAGWRW				:SET OFF
KWG*WRWKA	:ULLL	:NGG-	:VI	:FLY(UP)/GO MAD
KWG*WRWO	:ULL	:NGG-	:VP	:BE BOUGHT/BE MARRIED*
KWG*WRYRA	:ULLL	:NGG-	:VD	:BUY FOR
KWG*WWKA	:ULH	:NGG-	:VI	:BE PULLED OUT
KWG*WYRA	:ULH	:NGG-	:VT	:FALL ON
KWG*WYRWO	:ULH	:NGG-	:VP	:BE FALLEN ON
KWG*YA	:UR	:NGG-	:VT	:GET/POSSESS/BECOME
KWG*YYRA	:ULL	:NGG-	:VT	:GO GET/FETCH
KWH*AANA	:ULH	:H-	:VT	:RESEMBLE/LOOK LIKE
KWH*AARANA	:ULLL	:H-	:VI	:QUARREL/BICKER
KWH*AARYRIO	:ULLL	:H-	:VP	:BE PREPARED/BE ARRANGED
KWH*AATA	:ULH	:H-	:VT	:SWEEP
KWH*AATWO	:ULH	:H-	:VP	:BE SWEPT
KWH*AATYRYRIO	:ULHLL	:H-	:VP	:BE SWEPT ASIDE
KWH*ACYKA	:ULL	:H-	:VI	:BE BENT/BE FLEXIBLE
KWH*AGYRA	:ULHL	:H-	:VT	:PUT ON FIRE/PUT ON TO COOK
KWH*AGYRWO	:ULHL	:H-	:VP	:BE PUT ON TO COOK
KWH*AICA	:ULL	:H-	:VT	:CLIMB/MOUNT
KWH*AKA	:ULH	:H-	:VT	:ARRANGE/STRING BEADS
KWH*AKA	:ULH	:H-	:VT	:RUB/SMEAR/PAINT/ANOINT/BRIBE
--KWHAKA NGONDU				:PURIFY RITUALLY
KWH*AKANWO	:ULHL	:H-	:VP	:BE SMEARED
KWH*AKWO	:ULH	:H-	:VP	:BE PAINTED/BE SMEARED(WITH)
KWH*AKWRWO	:ULHL	:H-	:VP	:BE CASTRATED
KWH*ANDA	:ULL	:H-	:VT	:PLANT/STICK IN
--KWHANDA NJOOHI				:SET BEER TO FERMENT
KWH*ANDWO	:ULL	:H-	:VP	:BE PLANTED/BE STUCK IN
KWH*ANDYRA	:ULLL	:H-	:VD	:PLANT FOR
KWH*ANGANIA	:ULHL	:H-	:VI	:KEEP BUSY
KWH*ANGARARIA	:ULHLL	:H-	:VT	:RAISE UP IN AIR
KWH*ANHWKA	:ULLL	:H-	:VI	:RUN/HURRY
KWH*ANHWKIO	:ULLL	:H-	:VP	:BE CHASED
KWH*ANHWKWO	:ULLL	:H-	:VP	:RUN(IMPERSONAL)
KWH*ARA	:ULH	:H-	:VT	:SCRATCH/SCRAPE
KWH*ARAGANIA	:ULLLL	:H-	:VI	:SCATTER/DISPERSE
KWH*ARIA	:ULH	:H-	:VT	:DEFEAT/BANKRUPT
KWH*ARIO	:ULH	:H-	:VP	:BE DEFEATED/BE BANKRUPTED
KWH*ARWKA	:ULHL	:H-	:VI	:BEGIN/FALL INTO
KWH*ARWRA	:ULHL	:H-	:VT	:TEAR OFF/TEAR UP/LACERATE
KWH*ARWRWKIO	:ULHLL	:H-	:VP	:BE LOWERED/BE PULLED DOWN
KWH*ATA	:ULH	:H-	:VI	:GET STUCK
KWH*ATA	:ULL	:H-	:VT	:ENCLOSE/RESTRICT
KWH*ATIDHIA	:ULHL	:H-	:VT	:JAM IN/WEDGE IN
KWH*ATYRYRIO	:ULHLL	:H-	:VP	:BE PUSHED/BE DRIVEN/BE URGED
KWH*E	:UR	:H-	:VD	:GIVE
--KWHE WHORO				:TELL NEWS/INFORM
KWH*EANA	:ULHL	:H-	:VT	:GIVE(TO EACH OTHER)/GIVE AWAY
KWH*EANWO	:ULHL	:H-	:VP	:BE GIVEN(AWAY)
KWH*EANYKA	:ULHLL	:H-	:VI	:BE POSSIBLE TO GIVE
KWH*EENANIA	:ULHL	:H-	:VI	:TELL LIES/CHEAT
KWH*EENERERIA	:ULHLL	:H-	:VT	:ENTICE/LURE

KWH*EHA	:ULL	:H-	:VI	:BE COLD/FEEL COLD
KWH*IDHA	:ULH	:H-	:VT	:HIDE/CONCEAL
KWH*IDHANIO	:ULHL	:H-	:VP	:BE HIDDEN/BE PLACED IN SAFEKEEPING
KWH*IDHIA	:ULH	:H-	:VD	:HAVE CHILD INITIATED AT
KWH*IDHIO	:ULH	:H-	:VP	:BE GIVEN CHILDREN FOR INITIATION
KWH*IDHWKYRWO	:ULHLL	:H-	:VP	:BE ATTACKED
KWH*IGWKA	:ULHL	:H-	:VI	:BE DISLODGED
KWH*IHA	:ULH	:H-	:VT	:SQUEEZE OUT/WRING/PRESS
KWH*IHIIRYRWO	:ULHLL	:H-	:VP	:BE SQUEEZED OUT AT
KWH*IHWO	:ULH	:H-	:VP	:BE SQUEEZED/BE PRESSED OUT
KWH*IKA	:ULL	:H-	:VI	:GET MARRIED*
KWH*IKANIA	:ULLL	:H-	:VI	:GET MARRIED*
KWH*IKIA	:ULL	:H-	:VT	:MARRY*
KWH*IKIO	:ULL	:H-	:VP	:BE MARRIED
KWH*IKWKA	:ULLL	:H-	:VI	:CEASE TO BE MARRIED
KWH*IKYRA	:ULLL	:H-	:VT	:GET MARRIED AT/ARRIVE AT(BRIDE)
KWH*INGGA	:ULH	:H-	:VT	:SHUT/CLOSE/LOCK/BAN/REACH TOTAL/END
KWH*INGGIA	:ULH	:H-	:VT	:COMPLETE
KWH*INGGIO	:ULH	:H-	:VP	:BE FINISHED OFF
KWH*INGGWO	:ULH	:H-	:VP	:BE CLOSED,SHUT(DOWN)/BE FORBIDDEN
KWH*INGGWRA	:ULHL	:H-	:VT	:OPEN/UNLOCK
KWH*INGGWRWO	:ULHL	:H-	:VP	:BE OPENED
KWH*INGGWRYRA	:ULHLL	:H-	:VD	:OPEN FOR/LET LOOSE
KWH*INGGYRA	:ULHL	:H-	:VT	:SHUT IN/LOCK IN/IMPRISON
KWH*INGGYRWO	:ULHL	:H-	:VP	:BE LOCKED UP/BE IMPRISONED
KWH*INGGYRYRIA	:ULHLL	:H-	:VT	:KEEP BACK/PEN UP/BLOCK/DAM UP
KWH*INHARIO	:ULHL	:H-	:VP	:BE WEAKENED/BE TROUBLED
KWH*INHYRYRYKA	:ULHLL	:H-	:VI	:BE WEAKENED
KWH*IRA	:ULH	:H-	:VT	:TAKE
KWH*IRWO	:ULH	:H-	:VP	:BE TAKEN
KWH*IRYRWO	:ULHL	:H-	:VP	:BE TAKEN(TO)
KWH*IWHA	:ULH	:H-	:VI	:GET HOT/HURRY
KWH*IWHANYRIA	:ULHLL	:H-	:VI	:LOOK AFTER INVALID
KWH*IWHYRA	:ULHL	:H-	:VT	:GET HOT AT
KWH*IWHYRIA	:ULHL	:H-	:VD	:WARM(FOOD) FOR INVALID
KWH*IWHYRIO	:ULHL	:H-	:VP	:BE CARED FOR
KWH*IWKA	:ULH	:H-	:VI	:JUMP OUT/FLASH BY
KWH*OCIO	:ULL	:H-	:VP	:BE HUNG
KWH*ONA	:ULH	:H-	:VI	:GET WELL
KWH*ONGOKA	:ULHL	:H-	:VI	:FALL/SLIP/BE DISLODGED/GO WRONG/SKID
KWH*ONIA	:ULH	:H-	:VT	:CURE
KWH*ONOKA	:ULHL	:H-	:VI	:ESCAPE/BE SAVED
--KWHONOKA CIARERA				:TO ESCAPE BY THE SKIN OF ONE'S TEETH
KWH*ONOKIA	:ULHL	:H-	:VT	:SAVE/RESCUE
KWH*OOERA	:ULLL	:H-	:VT	:PRAY TO AT/PRAY TO FOR
KWH*OOERWO	:ULLL	:H-	:VP	:BE ASKED FOR/BE PRAYED FOR
KWH*OOHWO	:ULL	:H-	:VP	:BE DESPISED
KWH*OORERA	:ULLL	:H-	:VT	:BE CALM/BE PEACEFUL/BE MEEK,POLITE
KWH*OOTA	:ULH	:H-	:VT	:DEFEAT/CONQUER/MASTER/OVERCOME
KWH*OOTANA	:ULHL	:H-	:VI	:WIN
KWH*OOTANYRWO	:ULHLL	:H-	:VP	:BE WON
KWH*OOTWO	:ULH	:H-	:VP	:BE BEATEN/BE DEFEATED
KWH*OOYA	:ULL	:H-	:VT	:BEG/ASK FOR/PRAY
KWH*ORA	:ULH	:H-	:VI	:GET SOFT
KWH*ORERA	:ULHL	:H-	:VT	:BE COOL FOR
KWH*ORIA	:ULH	:H-	:VT	:EXTINGUISH/PUT OUT FIRE/COOL
KWH*OROHERIA	:ULHLL	:H-	:VT	:ATONE FOR/MAKE PEACE FOR
KWH*OROHERIO	:ULHLL	:H-	:VP	:BE ATONED FOR*
KWH*OROHIA	:ULHL	:H-	:VT	:PACIFY/ATONE FOR
KWH*OTA	:ULL		:VI	:BE ABLE
KWH*OTIDHIA	:ULLL	:H-	:VT	:ENABLE
KWH*UANA	:ULH	:H-	:VT	:RESEMBLE/LOOK LIKE
KWH*UBANIO	:ULLL	:H-	:VP	:BE COVERED/BE TAKEN BY SURPRISE
KWH*UKWRIA	:ULLL	:H-	:VT	:BEAT EARTH OFF SOD
KWH*UMBA	:ULL	:H-	:VT	:COVER/DRESS
KWH*UMBWO	:ULL	:H-	:VP	:BE COVERED/BE DRESSED
KWH*UMBYRA	:ULLL	:H-	:VT	:COVER
KWH*UNA	:ULL	:H-	:VI	:MISCARRY
KWH*UNHWKA	:ULHL	:H-	:VI	:BE ROUGH(SKIN)
KWH*UNHWRWO	:ULHL	:H-	:VP	:SCRAPE HAIR OFF SKIN
KWH*UNJIA	:ULH	:H-	:VT	:SPREAD/PREACH
KWH*UNJIO	:ULH	:H-	:VP	:BE SPREAD/BE PREACHED
KWH*UNJYRIA	:ULHL	:H-	:VD	:PREACH TO
KWH*UNJYRIO	:ULHL	:H-	:VP	:BE PREACHED TO
KWH*URA	:ULL	:H-	:VT	:SCATTER
KWH*URA	:ULL	:H-	:VT	:SNATCH

KWH*URUUTYRA	:ULLLL	:H-	:VT	:BLOW AT/FAN
KWH*UUHA	:ULL	:H-	:VT	:BLOW(ON)/WINNOW
KWH*UUHYRA	:ULLL	:H-	:VT	:BLOW ON/INFLATE
KWH*UURA	:ULL	:H-	:VT	:WIPE/DUST/CLEAN/FINISH(OFF)
KWH*UURWKA	:ULHL		:VI	:REST
KWH*UURWO	:ULL	:H-	:VP	:BE WIPED/BE CLEARED UP/BE FINISHED
KWH*UUTANGGIO	:ULHL	:H-	:VP	:BE TOUCHED
KWH*UUTANIA	:ULHL	:H-	:VI	:TOUCH/BE IN CONTACT
KWH*UUTIA	:ULH	:H-	:VT	:TOUCH
--KWHUUTIA WHORO				:MENTION A MATTER
KWH*UUTIO	:ULH	:H-	:VP	:BE TOUCHED
KWH*WDHA	:ULH	:H-	:VI	:BE LIGHT/BE THIN
KWH*WDHYRA	:ULHL	:H-	:VT	:USE/SPEND/BE USED TO
KWH*WDHYRWO	:ULHL	:H-	:VP	:BE USED/BE LIKELY TO/BE USED TO
KWH*WNDWKA	:ULHL	:H-	:VI	:TURN BACK/RETURN
KWH*WRWRWKA	:ULLLL	:H-	:VI	:FALL(LEAVES)
KWH*WWMA	:ULH	:H-	:VI	:PANT
KWH*WWMANIA	:ULHL	:H-	:VI	:COMPETE
KWH*WWNA	:ULL	:H-	:VI	:BE FULL/HAVE ENOUGH/BE SATISFIED
KWH*WWRA	:ULH	:H-	:VT	:BEAT/HIT*
--KWHWWRA BAADHI				:IRON(CLOTHES)
--KWHWWRA DHIMW				:TELEPHONE
--KWHWWRA HY				:CLAP
--KWHWWRA KYBWIYA				:BEAT BUFFALO HORNS(IN DANCE)
--KWHWWRA MAITA				:MULTIPLY
--KWHWWRA MBICA				:PHOTOGRAPH
--KWHWWRA MBOOCO				:PICK BEANS
--KWHWWRA MWBIIRA				:PLAY FOOTBALL
--KWHWWRA MWCINGGA				:FIRE GUN
--KWHWWRA NGGUO				:WASH CLOTHES
--KWHWWRA NGOMBE				:DRIVE CATTLE
--KWHWWRA NJOOHI				:MAKE BEER
KWH*WWRANA	:ULHL	:H-	:VI	:BEAT EACH OTHER
KWH*WWRANGGA	:ULHL	:H-	:VT	:BEAT ON/HIT AT
KWH*WWRIDHIA	:ULHL	:H-	:VD	:HELP BEAT
KWH*WWRWO	:ULH	:H-	:VP	:BE BEATEN
KWH*WWRYKA	:ULHL	:H-	:VI	:GET BEATEN/BE VINCIBLE
KWH*WWRYRA	:ULHL	:H-	:VD	:BEAT FOR/BEAT AT/HIT FOR
KWH*WWTA	:ULH	:H-	:VI	:BE HUNGRY
KWH*YA	:UR	:H-	:VI	:BE HOT/BE BURNT/BE COOKED
KWH*YKA	:ULL	:H-	:VT	:URGE/HARASS/CHASE
KWH*YMBYRIA	:ULLL	:H-	:VT	:EMBRACE/CLING TO/HUG
KWH*YNJIO	:ULL	:H-	:VP	:BE MADE THIN
KWH*VTA	:ULH	:H-	:VT	:HUNT/HEAD OFF/CHASE
KWH*VTANA	:ULHL	:H-	:VI	:RACE/OUTRUN OTHERS
KWH*VTANIA	:ULHL	:H-	:VI	:DIFFER FROM/MISS
KWH*VTIA	:ULH	:H-	:VI	:DO WRONG/MISS/MAKE A MISTAKE
KWH*VTIDHIO	:ULHL	:H-	:VP	:COMMIT ERROR(IMPERSONAL)
KWH*VTWKA	:ULHL	:H-	:VT	:PASS/GO PAST
KWH*VTWKANYRA	:ULHLLL	:H-	:VI	:PASS ONE ANOTHER
KWH*VTWKIA	:ULHL	:H-	:VT	:PASS/MAKE PASS
KWH*VTWKIO	:ULHL	:H-	:VP	:BE PASSED/BE RESOLVED
KWH*VTWKYRA	:ULHLL	:H-	:VT	:PASS BY
KWH*VVHIA	:ULH	:H-	:VT	:ROAST/BURN/TOAST
KWH*VVHIO	:ULH	:H-	:VP	:BE BURNT/BE ROASTED
KWH*VVHYRIA	:ULHL	:H-	:VD	:ROAST FOR
KWH*VVRA	:ULL	:H-	:VI	:HOLD PRE-INITIATION DANCES
KW*IGA	:UL	:NJ-	:VT	:SET DOWN/PUT AWAY/KEEP/SAVE/SET UP
--KWIGA DHAAVW				:MAKE PEACE
--KWIGA MWANHA				:SET ASIDE/KEEP SEPARATE
--KWIGA MWGUNHIO				:RESERVE/EARMARK/SET ASIDE
KW*IGANA	:ULL	:NJ-	:VI	:BE ENOUGH/EQUAL/GET TO DO*
KW*IGANIA	:ULL	:NJ-	:VT	:MAKE ENOUGH OF/HAVE,BE ENOUGH OF,FOR
KW*IGANWO	:ULL	:NJ-	:VP	:HAVE ENOUGH
KW*IGANYRA	:ULLL	:NJ-	:VT	:FIT(IN)/BE ADEQUATE FOR/SUIT
KW*IGANYRWO	:ULLL	:NJ-	:VP	:HAVE ENOUGH
KW*IGUA	:LH	:NJ-	:VT	:HEAR/FEEL/OBEY/UNDERSTAND
--KWIGUA DHONI				:BE ASHAMED
--KWIGUA WWRU				:FEEL BAD/FEEL SAD
KW*IGUANA	:LHLL	:NJ-	:VI	:AGREE/GET ALONG TOGETHER
KW*IGUANWO	:LHLL	:NJ-	:VP	:BE AGREED ON
KW*IGUANYRA	:LHLLL	:NJ-	:VI	:AGREE
KW*IGUANYRWO	:LHLLL	:NJ-	:VP	:REACH AGREEMENT(IMPERSONAL)
KW*IGUIDHANIA	:LHLL	:NJ-	:VI	:UNDERSTAND/GET ON WITH
KW*IGUO	:LHL	:NJ-	:VP	:BE HEARD
KW*IGUVRA	:LHL	:NJ-	:VD	:FEEL FOR

KW*IGUYRWO	:LHL	:NJ-	:VP	:BE HEARD AT
KW*IGWO	:UL	:NJ-	:VP	:BE PUT/BE PLACED/BE STORED
KW*IGVRA	:ULL	:NJ-	:VD	:SET ASIDE FOR
KW*IGVRWO	:ULL	:NJ-	:VP	:BE SET ASIDE FOR/BE PUT DOWN FOR
KW*IGVRVRA	:ULLL	:NJ-	:VT	:PUT ON(TOP OF)
-- -A KWIGVRVRA				:FALSE/PRETEND/COUNTERFEIT
KW*IGVRVRWO	:ULLL	:NJ-	:VP	:BE PUT ON TOP OF
KW*IHWRWO	:ULL	:NJ-	:VP	:BE SERVED UP/BE DISHED UP
KW*IMA	:LH	:NH-	:VT	:REFUSE TO GIVE/DENY/WITHHOLD
KW*IMBA	:LH	:NH-	:VI	:SWELL
KW*IMBVRWO	:LHL	:NH-	:VP	:BE SWOLLEN FOR
KW*INA	:LH	:NH-	:VT	:SING/DANCE/SWAY/ROCK
--KWINA NDAACI				:DANCE
KW*INAINA	:LHL	:NH-	:VI	:SHIVER/SHAKE/TREMBLE
KW*INAMA	:ULL	:NH-	:VI	:BEND DOWN/LOOK DOWN/LEAN
KW*INAMIA	:ULL	:NH-	:VT	:LOWER/BEND DOWN
KW*INAMVRVRA	:ULLLL	:NH-	:VI	:BOW DOWN/BEND DOWN(TO)
KW*INANGGWO	:LHL	:NH-	:VP	:BE DANCED A BIT
KW*INGGATA	:ULL	:NH-	:VT	:CHASE(AWAY)/EXPEL
KW*INGGATANA	:ULLL	:NH-	:VI	:CHASE AFTER
KW*INGGATWO	:ULL	:NH-	:VP	:BE CHASED AWAY/BE EXPELLED
KW*INGGVHA	:LHL	:NH-	:VI	:INCREASE/BE MANY/BE MUCH
KW*INGGVRA	:LHL	:NH-	:VT	:ENTER/GO IN
KW*INIDHANIA	:LHLL	:NH-	:VI	:DANCE TOGETHER/DANCE WITH
KW*INIDHIO	:LHL	:NH-	:VP	:BE DANCED WITH
KW*INWKA	:ULL	:NH-	:VI	:GO HOME
KW*INWKANIA	:ULLL	:NH-	:VI	:BRING PEOPLE HOME
KW*INWKIA	:ULL	:NH-	:VT	:BRING HOME/ESCORT HOME/TAKE HOME
KW*INWKIO	:ULL	:NH-	:VP	:BE TAKEN HOME/BE SENT HOME
KW*INWKWO	:ULL	:NH-	:VP	:GO HOME(IMPERSONAL)
KW*INWO	:LH	:NH-	:VP	:BE SUNG/BE DANCED
KW*INVRA	:LHL	:NH-	:VD	:SING TO/DANCE FOR
KW*IRA	:LH	:NJ-	:VI	:BE BLACK
--KWIRA NGGORO				:FEEL NAUSEATED
KW*IRIDHIO	:LHL	:NJ-	:VP	:BE STAINED BLACK
KW*IRIGA	:LHL	:NJ-	:VT	:FENCE
KW*IRIGWO	:LHL	:NJ-	:VP	:BE FENCED
-K*WIRU	:ULB	:NGG-	:ADJ	:IMPATIENT/EAGER
KW*IVA	:LH	:NJ-	:VT	:STEAL/ROB
KW*IVWRA	:LHL	:NJ-	:VI	:BE FULL(OF)/FILL(UP)
KW*IVWRIA	:LHL	:NJ-	:VT	:FILL(WITH)
KW*IVWRIO	:LHL	:NJ-	:VP	:BE FILLED
KW*IVWRWO	:LHL	:NJ-	:VP	:BE FILLED(WITH)
KWM*AADHA	:ULL	:M-	:VT	:SEEK/LOOK FOR/COLLECT FOOD
KWM*AADHIA	:ULL	:M-	:VT	:LOOK FOR
KWM*AADHIDHIA	:ULLL	:M-	:VD	:HELP LOOK FOR
KWM*AKA	:ULL	:M-	:VI	:BE SURPRISED/BE AFRAID/BE SHOCKED
KWM*ENA	:ULH	:M-	:VT	:HATE/DESPISE
KWM*ENANA	:ULHL	:M-	:VI	:DISLIKE ONE ANOTHER
KWM*ENERERIA	:ULHLL	:M-	:VT	:DISPARAGE/BELITTLE/REPROACH
KWM*ENHA	:ULL	:M-	:VT	:KNOW/DECIDE/REALIZE/NOT DO/DISCOVER
KWM*ENHANA	:ULLL	:M-	:VI	:GET ACQUAINTED
KWM*ENHANVRA	:ULLLL	:M-	:VI	:GET USED TO ONE ANOTHER
KWM*ENHEKA	:ULLL	:M-	:VI	:BE KNOWN
KWM*ENHERA	:ULLL	:M-	:VT	:BE USED TO/BE ACCUSTOMED(TO)
KWM*ENHERERA	:ULLLL	:M-	:VT	:OBEY/TAKE CARE(OF)/PAY HEED TO
KWM*ENHERERWO	:ULLLL	:M-	:VP	:BE WATCHED/BE TAKEN CARE OF
KWM*ENHERIO	:ULLL	:M-	:VP	:BE TRAINED
KWM*ENHIDHIA	:ULLL	:M-	:VD	:INFORM(OF)
KWM*ENHWO	:ULL	:M-	:VP	:BE KNOWN
KWM*ENIDHANIA	:ULHLL	:M-	:VT	:CAUSE HATRED BETWEEN/MAKE ENEMIES
KWM*ENWO	:ULH	:M-	:VP	:BE HATED/BE DESPISED
KWM*ERA	:ULL	:M-	:VI	:SPROUT/GROW
KWM*ERIA	:ULL	:M-	:VT	:SWALLOW
KWM*ERIO	:ULL	:M-	:VP	:BE SWALLOWED
KWM*IINWO	:ULL	:M-	:VP	:BE DESTROYED
KWM*IRA	:ULL	:M-	:VT	:BLOW NOSE
KWM*IRINJWO	:ULLL	:M-	:VP	:BE SCATTERED
KWM*ONHOKIO	:ULHL	:M-	:VP	:BE DELIVERED
KWM*UMUNHA	:ULHL	:M-	:VT	:KISS/SUCK
KWM*UNDANIA	:ULHL	:M-	:VI	:FOLLOW ONE ANOTHER
KWM*UNDIA	:ULH	:M-	:VT	:START
--KWMUNDIA NJVRA				:SET OUT
KWM*UNHA	:ULL	:M-	:VT	:PULL UP/PULL OUT
KWM*UNHWO	:ULL	:M-	:VP	:BE PULLED UP
KWM*UNIA	:ULL	:M-	:VT	:MAKE A SOUND/KEEP SECRET

KWM*YA	:UR	:M-	:VI	:EXCRETE/DEFECATE
KWNDW	:UL	:	:15	:PLACE(GENERAL)
KWN*E	:UR	:N-	:VD	:GIVE
KWN*EANA	:ULHL	:N-	:VT	:GIVE
KWN*EGENA	:ULHL	:N-	:VI	:MAKE NOISE/TALK LOUDLY
KWNENE	:ULH	:	:M	:FAR(AWAY)/A LONG WAY
KWN*ENEHA	:ULHL	:N-	:VI	:BECOME BIG/GROW
KWN*ENGGERA	:ULHL	:N-	:VD	:GIVE/HAND OVER TO
KWN*ENGGERE	:ULHL	:N-	:VD	:GIVE TO/HAND TO
KWN*ENGGERERIA	:ULHLL	:N-	:VD	:HAND OUT TO
KWN*ENGGERWO	:ULHL	:N-	:VP	:BE GIVEN
KWN*EO	:ULH	:N-	:VP	:BE GIVEN
KWNG*ADHIA	:ULH	:NG-	:VI	:BE ANGRY
KWNG*ADHIA	:ULL	:NG-	:VI	:BE STUBBORN
KWNG*EA	:ULH	:NG-	:VT	:CUT THE THROAT/SLAUGHTER
KWNG*ETA	:ULL	:NG-	:VI	:BE DANGEROUS/BE DIFFICULT
KWNG*OODHWO	:ULL	:NG-	:VP	:BE PURIFIED(WOMEN'S SACRIFICE)*
KWNG*OROTA	:ULL	:NG-	:VI	:SNORE
KWNG*WRYKA	:ULHL	:NG-	:VI	:BE ANNOYED/BE MOODY/GET ANGRY
KWNH*AMAARA	:ULLL	:NH-	:VI	:SUFFER/BECOME POOR
KWNH*ARARA	:ULHL	:NH-	:VT	:DISLIKE/HUMILIATE
KWNH*ARIIRA	:ULLL	:NH-	:VT	:DISTURB/CAUSE TROUBLE(FOR)
KWNH*IITA	:ULL	:NH-	:VT	:SEIZE/CATCH/HOLD/GRASP/ARREST
KWNH*IITANA	:ULLL	:NH-	:VI	:STICK TO(GETHER)/CLING(TO)
KWNH*IITANYRA	:ULLLL	:NH-	:VT	:HOLD WITH/AGREE WITH
KWNH*IITANYRIA	:ULLLL	:NH-	:VT	:COMBINE/HOLD TOGETHER
KWNH*IITIDHANIA	:ULLLL	:NH-	:VT	:GRASP EACH OTHER BY
KWNH*IITIDHANIO	:ULLLL	:NH-	:VP	:BE STUCK TOGETHER/BE LINKED
KWNH*IITWO	:ULL	:NH-	:VP	:BE HELD/BE GRASPED/BE CAUGHT
KWNH*IITYRYRA	:ULLLL	:NH-	:VT	:SUPPORT/HOLD UP
KWNH*IRA	:ULL	:NH-	:VT	:HAVE TOO MUCH OF/DETEST
KWNH*OOTA	:ULH	:NH-	:VI	:BE THIRSTY
KWNH*OOTOKA	:ULHL	:NH-	:VI	:QUENCH THIRST
KWNH*UA	:UR	:NH-	:VT	:DRINK*
--KWNHUA MBAKY				:TAKE SNUFF
--KWNHUA MUUMA				:TAKE OATH
--KWNHUA WCWRW				:EAT GRUEL
KWNH*UANGGA	:ULHL	:NH-	:VT	:DRINK(A BIT)
KWNH*UIDHIA	:ULH	:NH-	:VD	:GIVE TO DRINK/WATER
KWNH*UO	:ULH	:NH-	:VP	:BE DRUNK
KWN*IINA	:ULL	:N-	:VT	:FINISH/COMPLETE/EXHAUST/ANNIHILATE
KWN*IINANWO	:ULLL	:N-	:VP	:BE DESTROYED/BE FINISHED
KWN*IINWO	:ULL	:N-	:VP	:BE FINISHED
KWN*IINYRWO	:ULL	:N-	:VP	:RUN OUT OF/BE DESTROYED FOR,AT
KWN*OGA	:ULH	:N-	:VI	:GET TIRED
KWN*OGIA	:ULH	:N-	:VT	:TIRE/BORE/FATIGUE
KWN*OGOKA	:ULHL	:N-	:VI	:REST
KWN*OORA	:ULL	:N-	:VT	:WHET/SHARPEN
KWN*ORA	:ULL	:N-	:VI	:BE FAT/BE FERTILE
KWN*UNGGA	:ULL	:N-	:VI	:STINK
KWN*UNGGYRA	:ULLL	:N-	:VT	:SMELL
KWR*AACIA	:ULL	:ND-	:VT	:BRING BRIDEWEALTH
KWR*AADHIMA	:ULLL	:ND-	:VT	:BLESS
KWR*AADHIMWO	:ULLL	:ND-	:VP	:BE BLESSED
KWR*AADHIMYRA	:ULLLL	:ND-	:VD	:BLESS FOR
KWR*AAKARA	:ULLL	:ND-	:VI	:GET ANGRY
KWR*AAKARIA	:ULLL	:ND-	:VT	:ANGER/ANNOY
KWR*AAKARIO	:ULLL	:ND-	:VP	:BE ANGERED
KWR*AARA	:ULH	:ND-	:VI	:SPEND THE NIGHT/DO ALL NIGHT
KWR*AARIA	:ULH	:ND-	:VT	:KEEP OVERNIGHT
--KWRAARIA MWRWNGGW				:DANCE,DRINK BEER BEFORE INITIATION
KWR*AARYRIA	:ULHL	:ND-	:VT	:SET DATE FOR/KEEP OVERNIGHT
KWR*AARYRIO	:ULHL	:ND-	:VP	:BE SCHEDULED FOR
KWR*AARYRWO	:ULHL	:ND-	:VP	:BE SET ASIDE OVER NIGHT
KWRAAYA	:ULV	:NA	:M	:FAR(AWAY)
KWR*ADHA	:ULH	:ND-	:VT	:SHOOT/PREDICT
KWR*ADHANGGA	:ULHL	:ND-	:VT	:SHOOT/STAB
KWR*ADHWO	:ULH	:ND-	:VP	:BE SHOT/BE PREDICTED
KWR*ADHYRA	:ULHL	:ND-	:VD	:GIVE GIFT TO INITIATE
KWR*ADHYRA	:ULHL	:ND-	:VD	:PREDICT FOR/PREDICT TO
KWR*AGWRA	:ULLL	:ND-	:VI	:CONSULT DIVINER/DIAGNOSE/TELL FUTURE
KWR*AIHA	:ULL	:ND-	:VI	:LENGTHEN/BE(COME)LONG
-K*WRAKWRW	:ULHLB	:NGG-	:ADJ	:OLDISH
KWR*AMA	:ULL	:N-	:VT	:PLAIT/BRAID/EMBROIDER
KWR*ANGGA	:ULL	:N-	:VT	:TRAMPLE/STEP ON/STAMP DOWN
KWR*ANGGWO	:ULL	:N-	:VP	:BE TRAMPLED/BE STEPPED ON

KWR*ANGGYRWO	:ULLL	:N-	:VP	:BE WATCHED OVER/BE GUARDED
KWR*ARAMA	:ULLL	:ND-	:VI	:ROAR
KWR*EEHANA	:ULHL	:ND-	:VI	:COME TOGETHER
KWR*EEHE	:ULH	:ND-	:VT	:BRING
KWR*EEHERE	:ULHL	:ND-	:VD	:BRING TO/BRING FOR
KWR*EEHERERE	:ULHLL	:ND-	:VD	:BRING TO/BRING UPON
KWR*EEHERWO	:ULHL	:ND-	:VP	:BE BROUGHT TO
KWR*EEHIDHIO	:ULHL	:ND-	:VP	:BE IMPORTED
KWR*EEHWO	:ULH	:ND-	:VP	:BE BROUGHT
KWR*EGA	:ULH	:ND-	:VT	:REFUSE/REJECT/NOT DO
KWR*EGANA	:ULHL	:ND-	:VI	:REFUSE(TO ACCEPT)/REJECT
KWR*EGERA	:ULHL	:ND-	:VT	:REFUSE TO LEAVE
KWR*EKA	:ULL	:ND-	:VT	:ALLOW/PERMIT/LET
KWR*EKANIA	:ULLL	:ND-	:VI	:SEND A MESSAGE
KWR*EKERERIA	:ULLLL	:ND-	:VT	:LEAVE ALONE/LET GO
KWR*EKERERIO	:ULLLL	:ND-	:VP	:BE ALLOWED
KWR*EKERIA	:ULLL	:ND-	:VD	:DROP ON/LAY AT
KWR*EKIA	:ULL	:ND-	:VT	:DROP/LAY(EGGS)/RELEASE/SEND
KWR*EKIO	:ULL	:ND-	:VP	:BE SENT
KWR*EMA	:ULL	:N-	:VT	:BE STUBBORN/BE TOO HARD(FOR)/FAIL
KWR*EMERERWO	:ULLL	:N-	:VP	:BE UNABLE/BE STUCK
KWR*EMWO	:ULL	:N-	:VP	:BE UNABLE
KWR*ENGGA	:ULH	:N-	:VT	:CUT OFF/SEVER
KWR*ERA	:ULL	:ND-	:VI	:HOVER/FLOAT
--KWHONOKA CIARERA				:TO ESCAPE BY THE SKIN OF ONE'S TEETH
KWR*ERA	:ULL	:ND-	:VT	:REAR/BRING UP/CARE FOR/RAISE/BABYSIT
KWR*IGA	:ULH	:ND-	:VT	:BE INCOMPREHENSIBLE/BE TOO MUCH FOR
KWR*IGANYRA	:ULHLL	:ND-	:VI	:BE UNRECOGNIZABLE/BE FORGOTTEN
KWR*IGANYRWO	:ULHLL	:ND-	:VP	:FORGET
KWR*IGIA	:ULL	:ND-	:VT	:BE LEFT WITH/BE LAST/STAY BEHIND
KWR*IGIICYRIA	:ULHLL	:ND-	:VT	:SURROUND/ENCIRCLE
KWR*IGIICYRIO	:ULHLL	:ND-	:VP	:BE SURROUNDED
KWR*IGITA	:ULHL	:ND-	:VT	:TREAT MEDICALLY/PROTECT MAGICALLY
KWR*IGOOYA	:ULLL	:ND-	:VI	:BE LIMP/COLLAPSE
KWR*IGWO	:ULH	:ND-	:VP	:FAIL TO UNDERSTAND/NOT KNOW
KWR*INDA	:ULL	:N-	:VT	:SOAK/IMMERSE/HIDE/BURY
KWR*INGGA	:ULH	:N-	:VT	:HIT/STRIKE/CROSS/FORD*
--KWRINGGA IDHERW				:TEASE/JOKE WITH
--KWRINGGA DHENGGE				:TAKE OATH
KWR*INGGA	:ULH	:N-	:VT	:RECEIVE/HAVE ALLOTED TO ONE
KWR*INGGANA	:ULHL	:N-	:VI	:BE EQUAL
KWRINGGANA	:ULHL	:NA	:PV	:ACCORDING TO
KWR*INGGANIO	:ULHL	:N-	:VP	:BE COMPARED/BE MATCHED
KWR*INGGANWO	:ULHL	:N-	:VP	:STRIKE/HIT(IMPERSONAL)*
KWR*INGGANYRA	:ULHLL	:N-	:VT	:ADD(TOGETHER)
KWR*INGGWO	:ULH	:N-	:VP	:BE HIT
--KWRINGGWO NY DHA				:FEEL SYMPATHY/BE SORRY
KWR*INGGWO	:ULH	:N-	:VP	:BE RECEIVED
KWR*INGGYRWO	:ULHL	:N-	:VP	:BE STRUCK AT/BE BEATEN FOR
KWR*INGGYRYRIA	:ULHLL	:N-	:VT	:ENCOURAGE/PERSUADE
KWR*INGGYRYRIO	:ULHLL	:N-	:VP	:BE PERSUADED/BE ENCOURAGED
KWR*IRA	:ULL	:ND-	:VD	:PROTECT FROM/DRIVE OFF FROM
KWR*IRIKANA	:ULHLL	:ND-	:VT	:REMEMBER
KWR*IRIKANWO	:ULHLL	:ND-	:VP	:BE REMEMBERED
KWR*IRWKA	:ULHL	:ND-	:VI	:GLEAM/GLISTEN/RIPPLE/WAVE
KWR*IRYKA	:ULLL	:ND-	:VI	:BE DRIVEN OFF
KWR*IWKA	:ULL	:ND-	:VI	:COME BACK TO LIFE/REVIVE
KWR*IYRA	:ULL	:ND-	:VT	:HEAD OFF/PREVENT ACCESS
KWR*OGA	:ULL	:ND-	:VT	:BEWITCH/POISON
KWR*OGANA	:ULLL	:ND-	:VI	:USE WITCHCRAFT/POISON PEOPLE
KWR*OGORA	:ULLL	:ND-	:VT	:REMOVE SPELL
KWR*OOKA	:ULL	:ND-	:VI	:COME,DO EARLY IN THE MORNING
KWR*OOKIO	:ULL	:ND-	:VP	:BE BROUGHT IN THE MORNING
KWR*OOTA	:ULH	:ND-	:VI	:DREAM
KWR*ORA	:ULL	:ND-	:VT	:LOOK (AT)/LOOK AFTER/INSPECT/FACE
KWR*ORANIA	:ULLL	:ND-	:VT	:EXAMINE CLOSELY/FACE
KWR*ORANGGANIA	:ULLLL	:ND-	:VT	:KEEP ON LOOKING AT
KWR*ORIO	:ULL	:ND-	:VP	:BE TURNED/BE POINTED TOWARD
KWR*UA	:ULL	:ND-	:VI	:BE CIRCUMCISED/BE INITIATED*
KWR*UANYRA	:ULLLL	:ND-	:VI	:BE INITIATED TOGETHER
KWR*UGA	:ULH	:ND-	:VT	:COOK
KWR*UGIDHYRIA	:ULHLL	:ND-	:VD	:HAVE COOKED FOR
KWR*UGWO	:ULH	:ND-	:VP	:BE COOKED
KWR*UGYRA	:ULHL	:ND-	:VD	:COOK FOR
KWR*UGYRWO	:ULHL	:ND-	:VP	:BE COOKED FOR,AT
KWR*UIDHIA	:ULL	:ND-	:VT	:CIRCUMCISE/HOLD INITIATION

KWR*UIDHYRIA	:ULLLL	:ND-	:VD	:CIRCUMCISE FOR/CIRCUMCISE AT
KWR*UKARUKWO	:ULLLL	:ND-	:VP	:BE DRIVEN OFF/BE CHASED OFF
KWR*UMA	:ULH	:N-	:VT	:ABUSE(VERBALLY)/INSULT/CURSE
KWR*UMANA	:ULHL	:N-	:VI	:CURSE
KWR*UMANIO	:ULLL	:N-	:VP	:BE FOUGHT(HARD)
KWR*UMWO	:ULH	:N-	:VP	:BE CURSED
KW*RUO	:ULL	:ND-	:VP	:BE INITIATED(IMPERSONAL)
KWR*URUMA	:ULLL	:ND-	:VP	:SPEAK IN DEEP VOICE/THUNDER/RUMBLE
KWR*UTA	:ULL	:ND-	:VT	:REMOVE/SUBTRACT/TAKE OUT/PRODUCE/PAY
--KWRUTA MAAMBURA				:PERFORM A RITUAL
--KWRUTA WIRA				:TESTIFY
--KWRUTA WYRA				:WORK
KWR*UTA	:ULL	:ND-	:VT	:TEACH
KWR*UTANA	:ULLL	:ND-	:VI	:TEACH
KWR*UTANWO	:ULLL	:ND-	:VP	:BE TAUGHT
KWR*UTANYRA	:ULLLL	:ND-	:VD	:PRODUCE FOR ONE ANOTHER
KWR*UTIA	:ULL	:ND-	:VT	:BEGIN
KWR*UTIDHANIA	:ULLLL	:ND-	:VT	:TAKE OUT TOGETHER/WORK TOGETHER
--KWRUTIDHANIA WYRA				:WORK WITH
KWR*UTIDHIA	:ULLL	:ND-	:VD	:MAKE PRODUCE/MAKE TAKE OUT
KWR*UTIO	:ULL	:ND-	:VP	:START FROM
KWR*UTWO	:ULL	:ND-	:VP	:BE TAKEN AWAY/BE PRODUCED/BE PAID
KWR*UTWO	:ULL	:ND-	:VP	:BE TAUGHT
KWR*UTYRA	:ULLL	:ND-	:VD	:TAKE OFF TO,FOR
KWR*UTYRWO	:ULLL	:ND-	:VP	:BE BROUGHT OUT FOR,AT/TAKEN OUT OF
KWR*UYRA	:ULLL	:ND-	:VT	:BE INITIATED AT
KWR*UYRWO	:ULLL	:ND-	:VP	:BE INITIATED AT(IMPERSONAL)
-K*WRW	:ULB	:NGG-	:ADJ	:OLD
--BAABA MWKWRW				:UNCLE(FATHER'S ELDER BROTHER)
KWR*WA	:ULL	:ND-	:VI	:FIGHT/BATTLE
KWR*WARA	:ULH	:ND-	:VI	:GET SICK/FALL ILL
KWR*WMA	:ULH	:N-	:VT	:BITE
--KWRWMA DHAANO				:MAKE FIST WITH THUMB PROTRUDING
KWR*WMANYRYRA	:ULHLLL	:N-	:VI	:FOLLOW ONE ANOTHER/BE IN SEQUENCE
KWRWMANYRYRA	:ULHLLL	:NA	:PV	:FOLLOWING/IN ACCORDANCE WITH
KWR*WMBWWYA	:ULHL	:N-	:VT	:PAY ATTENTION TO
KWR*WMIA	:ULH	:N-	:VT	:HOLD ONTO TIGHTLY/TIGHTEN
KWR*WMIDHIA	:ULHL	:N-	:VD	:GIVE A BITE TO/MAKE BITE
KWR*WMIDHIO	:ULHL	:N-	:VP	:BE GIVEN A BITE
KWR*WMIO	:ULH	:N-	:VP	:BE GIVEN A BITE/BE MADE TO SUFFER
KWR*WMWO	:ULH	:N-	:VP	:BE BITTEN/BE IN LABOR
KWR*WMYRA	:ULHL	:N-	:VD	:BITE FOR/BITE AT
KWR*WMYRYRA	:ULHLL	:N-	:VT	:FOLLOW
KWR*WMYRYRIO	:ULHLL	:N-	:VP	:BE SENT AFTER/BE MADE TO FOLLOW
KWR*WMYRYRWO	:ULHLL	:N-	:VP	:BE FOLLOWED
KWR*WNDWO	:ULL	:N-	:VP	:BE THROWN(AS IN WRESTLING)
KWR*WRWNGGANA	:ULHLL	:ND-	:VI	:GATHER/ASSEMBLE
KWR*WWGA	:ULL	:ND-	:VI	:JUMP/HOP/LEAP
--KWRWWGA NGGYRWA				:DO HIGH JUMP/OVERSTEP LIMITS
KWR*WWGAMA	:ULLL	:ND-	:VI	:STAND(UP)/STOP
KWR*WWGAMIA	:ULLL	:ND-	:VT	:STOP/MAKE STAND
KWR*WWGARWWGA	:ULLLL	:ND-	:VI	:HOP/JUMP UP AND DOWN
KWR*WWHIA	:ULL	:ND-	:VI	:JUMP FOR JOY/REJOICE
KWR*WWO	:ULL	:ND-	:VP	:BE FOUGHT
KWR*WYRA	:ULLL	:ND-	:VD	:FIGHT FOR/FIGHT AT
KWRY	:HH	:	:*	:(WITH PERSON)AT,TO/COMPARED TO/THAN
KWR*YA	:UR	:ND-	:VT	:EAT
--KWRYA DHYYNA				:SUFFER
--KWRYA MBEECA				:WASTE MONEY/WIN MONEY
--KWRYA WANAKE				:ENJOY YOUTH
KWR*YANGGA	:ULHL	:ND-	:VT	:KEEP EATING
KWR*YHA	:ULL	:ND-	:VT	:PAY(FOR)
KWR*YHANA	:ULLL	:ND-	:VT	:PAY(OUT)
KWR*YHWO	:ULL	:ND-	:VP	:BE PAID(FOR)
KWR*YIDHIA	:ULH	:ND-	:VT	:HERD/GRAZE/LET EAT
KWR*YIDHIO	:ULH	:ND-	:VP	:BE HERDED
KWR*YIDHYKA	:ULHL	:ND-	:VI	:BE ABLE TO BE HERDED
KWR*YMA	:ULL	:N-	:VT	:CULTIVATE/HOE/FARM/TILL
KWR*YMWO	:ULL	:N-	:VP	:BE CULTIVATED/BE FARMED
KWR*YMYRA	:ULLL	:N-	:VD	:CULTIVATE FOR/WEED
KWR*YMYRWO	:ULLL	:N-	:VP	:BE CULTIVATED AT/BE CULTIVATED FOR
KWR*YRA	:ULL	:ND-	:VI	:CRY/WEEP
KWR*YRIDHIA	:ULLL	:ND-	:VT	:HELP CRY/CRY WITH
KWR*YRYRA	:ULLL	:ND-	:VT	:CRY FOR
KWR*YYKA	:ULH	:ND-	:VI	:BE EDIBLE/BE EATEN
KWR*YYKA	:ULL	:ND-	:VI	:BE FINISHED/BE OVER

KWR*VYKANVRA	:ULLLL	:ND-	:VI	:AGREE/MAKE A CONTRACT
KWR*VYKANVRWO	:ULLLL	:ND-	:VP	:BE AGREED/BE ARRANGED
KWR*VYKIA	:ULL	:ND-	:VT	:FINISH/COMPLETE
KWR*VYO	:ULH	:ND-	:VP	:BE DRUNK(EN)/BE INTOXICATED
KWR*VYO	:ULH	:ND-	:VP	:BE EATEN
--KWRYVO NY MWTWE				:HAVE A HEADACHE
KWR*VYRA	:ULH	:ND-	:VD	:EAT FOR
KW*WGITA	:ULL	:NJ-	:VT	:CHALLENGE/ATTACK/BE AGGRESSIVE
KW*WGITWO	:ULL	:NJ-	:VP	:BE PROVOKED/BE ATTACKED
KW*WHVGA	:LHL	:NJ-	:VI	:BE SHARP/BE CLEVER/BE EDUCATED
KW*WHVGIA	:LHL	:NJ-	:VT	:SHARPEN/EDUCATE/MAKE CLEVER
KW*WHVGIO	:LHL	:NJ-	:VP	:BE EDUCATED/BE INFORMED
KW*WMA	:LH	:NH-	:VI	:DRY(UP)/GET HARD
KW*WMANVRA	:LHLL	:NH-	:VI	:REACH A DRAW
KW*WMANYRYRWO	:LHLLL	:NH-	:VP	:HAVE STUFF DRY UP ON ONE
KW*WMBA	:LH	:NH-	:VT	:ATTRACT (WOMEN)/COURT
KW*WMBA	:LH	:NH-	:VT	:LAND ON
KW*WMBA	:LH	:NH-	:VT	:MAKE(POT)/CREATE
KW*WMBWKA	:LHL	:NH-	:VI	:FLY(UP)/TAKE OFF
KW*WMBWO	:LH	:NH-	:VP	:BE ATTRACTED
KW*WMBWO	:LH	:NH-	:VP	:BE CREATED
KW*WMBWRA	:LHL	:NH-	:VT	:MAKE FLY UP/DANCE BEFORE INITIATION
KW*WMYRWO	:LHL	:NH-	:VP	:BE TOO HARD FOR(IMPERSONAL)
KW*WMYRYRIA	:LHLL	:NH-	:VT	:ENDURE/BE BRAVE/ENCOURAGE/CHEER/DARE
KW*WNGGANA	:LHL	:NH-	:VI	:ASSEMBLE/GATHER
KW*WNGGANIA	:LHL	:NH-	:VT	:COLLECT/GATHER
KW*WNWHA	:LHL	:NH-	:VT	:TREAT CRUELLY/DESTROY
KW*WRA	:LH	:NJ-	:VI	:RUN AWAY/GET LOST
KW*WRAGA	:LHL	:NJ-	:VT	:KILL
--KWWRAGA NDWGW				:BREAK OFF FRIENDSHIP
KW*WRAGANA	:LHLL	:NJ-	:VI	:KILL/MURDER
KW*WRAGIDHIA	:LHLL	:NJ-	:VT	:HAVE KILLED/EXECUTE/HELP KILL
KW*WRAGWO	:LHL	:NJ-	:VP	:BE KILLED
KW*WRANIA	:LHL	:NJ-	:VI	:ASK(EACH OTHER)QUESTIONS/PROPOSE
KW*WRIA	:LH	:NJW-	:VT	:ASK
KW*WRIO	:LH	:NJW-	:VP	:BE ASKED
KW*WRWO	:LH	:NJ-	:VP	:LOSE/FORGET
KW*WRYRA	:LHL	:NJ-	:VT	:FLEE TO/DISAPPEAR IN
KW*WYKANA	:LHLL	:NJ-	:VI	:BE KNOWN/BE FAMOUS
KWY	:HH	:	:*	:(WITH PERSON)AT,TO/COMPARED TO/THAN
KWY*ADHA	:LHL	:NDYY-	:VR	:RULE ONESELF/BE INDEPENDENT
KWY*AMBA	:LHL	:NDYY-	:VR	:SPREAD ONESELF/BOAST
KWY*AMWRYRA	:LHHLL	:NDYY-	:VR	:SET ASIDE FOR ONESELF
KWY*ANDYKIDHIA	:LHLLL	:NDYY-	:VR	:REGISTER(ONESELF)
KWY*ARYRA	:LHLL	:NDYY-	:VR	:SETTLE DOWN
KWY*ENDA	:LHL	:NDYY-	:VR	:BE SELFISH/BE CONCEITED/LIKE ONESELF
KWY*GANA	:LHL	:NDYY-	:VR	:PRAISE ONESELF
KWY*GANGGARA	:LHLL	:NDYY-	:VR	:BE COMFORTABLE/FEEL AT HOME
KWY*GARWRA	:LHLL	:NDYY-	:VR	:TURN AROUND
KWY*GAYRA	:LHLL	:NDYY-	:VR	:DIVIDE FOR ONESELF/LEAVE TO
KWY*GAYRWO	:LHLL	:NDYY-	:VP	:BE LEFT TO/INHERIT
KWY*GEMIA	:LHL	:NDYY-	:VR	:DRESS UP/ADORN ONESELF
KWY*GEREKA	:LHLL	:NDYY-	:VR	:AIM AT ONESELF
KWY*GERERIO	:LHLL	:NDYY-	:VP	:BE GUESSED/BE ESTIMATED
KWY*GITA	:LHL	:NDYY-	:VR	:DEFEND ONESELF
KWY*GITYRA	:LHLL	:NDYY-	:VR	:DEFEND ONESELF/PROTECT ONESELF
KWY*GOOCA	:LHL	:NDYY-	:VR	:PRAISE ONESELF/BE PROUD
KWY*GWIDHIA	:LHL	:NDYY-	:VR	:LET ONESELF FALL
KW*YHA	:LH	:NJ-	:VI	:BE SPOILED/BE BAD
KWY*HAANANIA	:LHLL	:NDYY-	:VR	:MAKE ONESELF LIKE
KWY*HAARYRIA	:LHLL	:NDYY-	:VR	:BE READY/PREPARE ONESELF
KWY*HAKA	:LHH	:NDYY-	:VR	:RUB ONESELF WITH
KWY*HAKWO	:LHH	:NDYY-	:VP	:BE RUBBED ON ONESELF
KWY*HAKYRA	:LHHL	:NDYY-	:VR	:SMEAR FOR ONESELF
KWY*HE	:LH	:NDYY-	:VR	:GIVE ONESELF
KW*YHIA	:LH	:NJ-	:VT	:SPOIL/HARM/SIN//DO WRONG
KWY*HIDHA	:LHH	:NDYY-	:VR	:HIDE ONESELF
KWY*HIHYRA	:LHHL	:NDYY-	:VR	:SQUEEZE FOR ONESELF
KWY*HOKA	:LHL	:NDYY-	:VR	:TRUST/RELY ON
KWY*HOKWO	:LHL	:NDYY-	:VP	:BE TRUSTED
KWY*HONERIA	:LHHL	:NDYY-	:VR	:HEAL ONESELF AT
KWY*HONOKIA	:LHHL	:NDYY-	:VR	:SAVE ONESELF
KWY*HUMBA	:LHL	:NDYY-	:VR	:DRESS/WEAR/PUT ON
KWY*HUMBWO	:LHL	:NDYY-	:VP	:BE WORN
KWY*HUMBYRA	:LHLL	:NDYY-	:VR	:COVER FOR ONESELF
KWY*HUURA	:LHL	:NDYY-	:VR	:WIPE ONESELF

KWY*HWWGA	:LHL	:NDVY-	:VR	:BE ALERT/LOOK OUT/BE ON GUARD
KWY*HWWRVRA	:LHHL	:NDVY-	:VR	:BEAT FOR ONESELF
KW*VHVRIA	:LHL	:NJ-	:VD	:SPOIL FOR
KWY*HVTA	:LHH	:NDVY-	:VR	:SWEAR/VOW/TAKE OATH/CURSE
KWY*HVTWKIDHVRIA	:LHHLLL	:NDVY-	:VR	:PASS FOR ONESELF
KWY*HVTWO	:LHH	:NDVY-	:VP	:BE SWORN/BE CURSED
KWY*IGANIA	:LHLL	:NDVY-	:VR	:BE SELF-SUFFICIENT
KWY*IGUA	:LHH	:NDVY-	:VR	:COME TO/FEEL
KWY*IKARIA	:LHLL	:NDVY-	:VR	:STAND APART/SIT BY ONESELF
KWY*INWKVRA	:LHLLL	:NDVY-	:VR	:GO HOME
KWY*ITA	:LHL	:NDVY-	:VR	:HANG ONESELF/COMMIT SUICIDE
KWY*MENHERA	:LHLL	:NDVY-	:VR	:KNOW INDEPENDENTLY/KNOW FOR ONESELF
KWY*MENHERIA	:LHLL	:NDVY-	:VR	:GET USED TO/FORM A HABIT
KWY*NENWRA	:LHLL	:NDVY-	:VR	:MENSTRUATE FOR FIRST TIME
KWY*NHEGENHIA	:LHLL	:NDVY-	:VR	:SHAKE ONESELF LOOSE
KWY*NHIITYRA	:LHLL	:NDVY-	:VR	:TAKE FOR ONESELF
KWY*NHIITYRVRA	:LHLLL	:NDVY-	:VR	:SUPPORT ONESELF/CLING TO
KWY*OERA	:LHHL	:NDVY-	:VR	:TAKE FOR ONESELF
KWY*OHA	:LHH	:NDVY-	:VR	:DRESS/GIRD ON
KWY*OHWO	:LHH	:NDVY-	:VP	:BE DRESSED IN
KWY*ONA	:LHH	:NDVY-	:VR	:SEE ONESELF/BE CONCEITED/BE PROUD
KWY*ONERA	:LHHL	:NDVY-	:VR	:SEE FOR ONESELF/FIND FOR ONESELF
KW*VRA	:LH	:NJV-	:VD	:SAY TO/TELL
KWY*RAAKARIDHIA	:LHLLL	:NDVY-	:VR	:PRETEND TO BE ANGRY
KWY*RADHA	:LHH	:NDVY-	:VR	:MENSTRUATE FOR FIRST TIME
KWY*RIITIA	:LHH	:NDVY-	:VR	:ACT STUPID
KWY*RINGGA	:LHH	:NDVY-	:VR	:HIT ONESELF
KWY*RIRA	:LHH	:NDVY-	:VR	:REGRET/REPENT
KWY*RIRVRIA	:LHHL	:NDVY-	:VT	:LONG FOR/COVET/BE ANXIOUS FOR
KWY*RORERA	:LHLL	:NDVY-	:VR	:LOOK AT/WATCH
KWY*RORERWO	:LHLL	:NDVY-	:VP	:BE WATCHED/BE LOOKED AT
KW*VRUA	:LHL	:NJ-	:VI	:RIPEN
KWY*RUTA	:LHL	:NDVY-	:VR	:LEARN/TEACH ONESELF
KWY*RUTANVRIA	:LHLLL	:NDVY-	:VR	:EXERT ONESELF
KW*VRWO	:LH	:NJV-	:VP	:BE TOLD/BE SAID(TO)
KW*VRVGA	:LHL	:NJ-	:VI	:DO RECENTLY/BE AT LATELY
KWY*RVHVRIA	:LHLL	:NDVY-	:VR	:REVENGE ONESELF
KW*VRVRWO	:LHL	:NJV-	:VP	:BE PROMISED
KWY*UNA	:LHH	:NDVY-	:VR	:TURN/BEND(ONESELF)
KWY*WMBA	:LHH	:NDVY-	:VR	:FORM ONESELF
KWY*WRIA	:LHH	:NDVY-	:VR	:ASK ONESELF
KWY*WRVRA	:LHHL	:NDVY-	:VR	:RUN AWAY
KWY*VGIDHIA	:LHHL	:NDVY-	:VR	:LEARN/TRAIN ONESELF
KWY*VKVRA	:LHHL	:NDVY-	:VR	:DRESS ONESELF/PUT ON ONESELF
KWY*VRA	:LHH	:NDVY-	:VR	:TELL ONESELF/SAY TO ONESELF
KWY*VTA	:LHH	:NDVY-	:VR	:CALL ONESELF
KY*AMA	:UL	:CI-	:7/10	:COUNCIL/ASSOCIATION/COMMITTEE
KY*AMBVRVRIA	:ULHH	:CI-	:7/10	:BEGINNING
KY*ANDA	:LB	:CI-	:7/10	:VALLEY
KY*ANDE	:LB	:CI-	:7/10	:SHOULDER
KY*ANIA WTUKW	:UL LH	:CI-	:7/10	:THAT WHICH CRIES AT NIGHT
KY*ARA	:LH	:CI-	:7/10	:FINGER
--KVARA KVA MWHVKO				:MIDDLE FINGER
--KVARA KVRVA KVNENE				:THUMB
KY*ARA	:UL	:CI-	:7/10	:DUNGHILL/TRASHHEAP
KVARABU	:UXH	:	:7	:ARABIC
KY*ARO	:UL	:CI-	:7/10	:(FORCED)LABOR
KY*BANDV	:ULV	:I-	:7/10	:IDENTITY CARD
KY*BANDV	:ULV	:I-	:7/10	:SHORTS
KY*BEETI	:ULL	:I-	:7/10	:PURSE
KY*BOKO	:ULV	:I-	:7/10	:WHIP
KY*BUNGGO	:ULH	:I-	:7/10	:BUTTON
KY*BWIVA	:ULB	:I-	:7/10	:BOYS' PRE-INITIATION DANCE
--KWHWWRA KVBWIVA				:BEAT BUFFALO HORNS(IN DANCE)
KY*BVRVRVKI	:ULLLL	:I-	:7/10	:FAN/PROPELLER
KVEHA	:LB	:	:7	:GRIEF/SADNESS
KY*ERO	:UL	:CI-	:7/10	:THIGH
KY*GANDA	:ULL	:I-	:7/10	:WORKSHOP/FACTORY/INITIATE'S HUT
KY*GARA	:ULV	:I-	:7/10	:LARGE BASKET
KY*GEDHI	:ULL	:I-	:7/10	:HARVESTING KNIFE
KY*GENHO	:ULL	:I-	:7/10	:SLANDER/FALSE ACCUSATION
KVGENI	:ULL	:	:AN	:FOREIGN
KY*GERANIO	:ULLL	:I-	:7/10	:EXAMINATION/TEST
--KWGWA KVGERANIO				:FAIL AN EXAM
KY*GERIO	:ULL	:I-	:7/10	:TEST/EXAMINATION
KY*GUNHW	:ULV	:I-	:7/10	:CATERPILLAR/MAGGOT/WORM

KY*GUOVA	:ULH	:I-	:7/10	:COWARD(LY)
KY*GUTU	:ULL	:I-	:7/10	:TYPE OF THATCHING GRASS
KY*GUW	:UR	:I-	:7/10	:FLOOD WATER
KY*GWA	:UV	:I-	:7/10	:SUGAR-CANE
KY*GWMW	:UHH	:I-	:7/10	:ONE WHO DOESN'T FINISH INITIATION
KY*GWWTA	:ULV	:I-	:7/10	:LAZY(PERSON)
KY*GYMBY	:ULV	:I-	:7/10	:ELEUSINE PLANT
KY*HAARO	:ULL	:I-	:7/10	:FIELD/PLAYGROUND/OPEN AREA
KY*HARA	:ULH	:I-	:7/10	:BALD HEAD
KY*HEMBE	:ULH	:I-	:7/10	:HONEY-BARREL/DRUM
KY*HEO	:ULH	:I-	:7/10	:GIFT/PRESENT
KY*HETI	:ULL	:I-	:7/10	:OLD WOMAN
KY*HINGGA	:ULB	:I-	:7/10	:THICKET/SHRUB
KY*HINGGO	:ULH	:I-	:7/10	:GATE/BUTTON/BAR FOR DOOR
KY*HONIA	:ULB	:I-	:7/10	:CURE/SOLUTION
KY*HOOCIO	:ULH	:I-	:7/10	:HOOK/PEG/RACK
KY*HOOTO	:ULH	:I-	:7/10	:ARGUMENT/PROOF/RIGHT/JUSTICE
KY*HUMO	:ULH	:I-	:7/10	:SOURCE/ORIGIN
KY*HUTI	:ULL	:I-	:7/10	:COLD/FLU/HAY FEVER
KYHWAY-INY	:ULHR	:	:TN7	:(IN THE)EARLY EVENING
KY*HYKO	:ULL	:I-	:7/10	:IMPATIENCE
KY*HYNGGA	:ULH	:I-	:7/10	:OBSTACLE
KY*HYY	:ULB	:I-	:7/10	:BIG UNINITIATED BOY
KY*IHWRI	:ULL	:CI-	:7/10	:(CALABASH)LADLE/DIPPER
KY*IMBA	:LH	:CI-	:7/10	:CORPSE
KY*INAINO	:LBB	:CI-	:7/10	:TREMBLING/EAGERNESS
--NHONI KYIRWNGGI				:SONG-NOT NORMAL KIKUYU
KY*MAAMO	:ULH	:I-	:7/10	:LAIR/SLEEPING PLACE
KY*MARAMARI	:ULHLH	:I-	:7/10	:NAUGHTY(PERSON)/MISCHIEVOUS(PERSON)
KY*MENHI	:ULL	:I-	:7/10	:KNOW-IT-ALL
KY*MERA	:ULL	:I-	:7/10	:SEASON
KY*MIIRI	:ULH	:I-	:7/10	:INFLUENZA
KYMIRA	:ULL	:	:7	:NASAL MUCUS
KYMODHO	:ULV	:	:7	:LEFT-HANDEDNESS
KY*MWANA	:ULH	:I-	:7/10	:NEWLY INITIATED YOUTH
KYMWCIY	:ULL	:	:7	:HOME LANGUAGE/HOME LIFESTYLE
KY*NAGE	:ULH	:I-	:7/10	:DECORATED CEREMONIAL GOURD
KY*NANDA	:ULV	:I-	:7/10	:PHONOGRAPH/MUSICAL INSTRUMENT
KY*NANDW	:ULL	:I-	:7/10	:OIL CALABASH
KYNDW	:UL	:	:7	:THING/OBJECT(SEE INDO)
KYNDWIRE	:UXH	:	:AN	:TRADITIONAL/CUSTOMARY
KY*NENA	:ULL	:I-	:7/10	:GROIN
KY*NGAARW	:ULV	:	:7	:RED COLORING
KY*NGANGI	:ULB	:I-	:7/10	:CROCODILE
KY*NGARATUA	:ULHH	:I-	:7/10	:HIGHWAY/ROAD/AVENUE
KYNGGEREDHA	:ULLV	:	:7	:ENGLISH
KY*NGOOTORE	:UHLH	:I-	:7/10	:TEN-CENT PIECE
KY*NHA	:UV	:I-	:7/10	:CALABASH
KY*NHIRIA	:ULV	:I-	:7/10	:EXCESS/SICK FEELING/DISLIKE
KY*OHE	:XH	:CI-	:7/10	:BUNDLE/PACKAGE
KY*OHO	:LH	:CI-	:7/10	:PRISON/KNOT/TIE/PROTECTIVE MAGIC
KY*ONDO	:UL	:CI-	:7/10	:STRING BAG
KY*ONERERIA	:LBBB	:CI-	:7/10	:ILLUSTRATION/EXAMPLE
KY*ONGGO	:UV	:CI-	:7/10	:SKULL/HEAD
KY*ONJE	:UL	:CI-	:7/10	:CRIPPLE(D)/DISABLED(PERSON)
KY*ORO	:LH	:CI-	:7/10	:TOILET/LAVATORY/PRIVY/OUTHOUSE
KY*RAADHI	:UHL	:I-	:7/10	:CLASS/CLASSROOM
KY*RAATW	:UHR	:I-	:7/10	:SHOE
KY*RABU	:UHH	:I-	:7/10	:CLUB/BAR
KY*RATADHI	:ULHL	:I-	:7/10	:(LARGE)PIECE OF PAPER
KY*RAY	:ULH	:I-	:7/10	:BASIN
KY*RIGA	:ULH	:I-	:7/10	:MYSTERY/PROBLEM
KY*RIGE	:ULB	:I-	:7/10	:PARTY/ROAST
KY*RIMW	:ULH	:I-	:7/10	:FOOL/FOOLISH(PERSON)
KY*ROMO	:ULL	:I-	:7/10	:LIP
KY*RONDA	:ULL	:I-	:7/10	:SORE/ULCER/WOUND
KY*ROOKO	:ULL	:I-	:7/10	:(EARLY)MORNING
KY*ROORI	:ULL	:I-	:7/10	:TRUCK/LORRY
KY*RORE	:ULV	:I-	:7/10	:THUMB PRINT/MARK(ON CONTRACT)
KY*RUI	:ULL	:I-	:7/10	:NEWLY CIRCUMCISED PERSON
KY*RUMI	:ULH	:I-	:7/10	:CURSE/PROHIBITION
KY*RUUGW	:ULL	:I-	:7/10	:MEN'S MEAT FEST
KY*RWWGI	:ULL	:I-	:7/10	:INITIATE WHO WINCED
KY*RWWMI	:ULL	:I-	:7/10	:SERVAL CAT
KYRWWRYRY	:ULHL	:	:7	:(NATIONAL/TRIBAL)LANGUAGE
KY*RYMA	:ULL	:I-	:7/10	:HILL/MOUNTAIN

KY*RYNDY	:ULV	:I-	:7/10	:PEOPLE/COMMUNITY/CROWD
KY*RYRA	:ULH	:I-	:7/10	:TRADITION/RITUAL/CUSTOM
KY*RYRO	:ULL	:I-	:7/10	:WEEPING/MOURNING
KY*RYRY	:ULL	:I-	:7/10	:GIRL'S BED(ROOM)
KY*RYYA	:ULV	:	:7	:HORNLESSNESS/CLEANSHAVEN HEAD
KY*RYYGW	:ULB	:I-	:7/10	:BIG UNINITIATED GIRL
KY*RYYKANYRO	:ULLLL	:I-	:7/10	:AGREEMENT/TESTAMENT/BIBLE/COVENANT
KY*RYYKO	:ULL	:I-	:7/10	:PROMISE/AGREEMENT
KY*RYYTI	:ULL	:I-	:7/10	:FOREST
KY*WANJA	:ULL	:I-	:7/10	:AIRPORT
KY*WGW	:UL	:CI-	:7/10	:FREAK/MONSTER/ABNORMAL(PERSON)
KY*WMA	:LH	:CI-	:7/10	:BEAD
KY*WMBE	:LB	:CI-	:7/10	:CREATURE/CREATION*
KYWMBE	:LB	:	:M	:REALLY
-- -AKE KYWMBE				:HIS OWN
KY*WNGGWYW	:HDH	:CI-	:7/10	:FISH
KYWNWHW	:LHR	:	:7	:ILL WILL/SPITE/MALICIOUSNESS
KY*WRA	:UV	:CI-	:9/10	:FROG
KY*WRIA	:LH	:CI-	:7/10	:QUESTION
KY*YGA	:UV	:CI-	:7/10	:LIMB
KY*YGAMBA	:LHR	:CI-	:7/10	:RATTLE
-K*YYGU	:ULB	:NGG-	:ADJ	:FOOLISH/STUPID
KY*YGUNHY	:LHR	:I-	:7/10	:SHADE/SHADOW/IMAGE
KY*YHURUUTA	:LHLH	:CI-	:7/10	:BUTTERFLY/MOTH
KY*YMBU	:UV	:CI-	:7/10	:CHAMELEON
KYYMYYRW	:ULV	:	:7	:MERU
KYYO	:UV	:	:7	:ZEAL/DILIGENCE/INDUSTRY
KY*YRORERWA	:LHLH	:CI-	:7/10	:ATTRACTIVE(PERSON)/BEAUTIFUL(PERSON)
KY*YRURU	:LHH	:CI-	:7/10	:SHADE/SHADOW/IMAGE
MA	:R	:	:AN	:TRULY/TRUE
MA	:R	:	:9	:TRUTH/RIGHTS
MAAHA	:LH	:	:6	:PRODUCE/PROGENY/TIP
*MAAMA	:ULR	:AA-	:1/2	:(MY)(MATERNAL)UNCLE
MAAMBURA	:ULL	:	:6	:CEREMONY/RITUAL*
--KWRUTA MAAMBURA				:PERFORM A RITUAL
MAARA	:LH	:	:6	:SPOTS
MAAY	:LH	:	:6	:WATER/JUICE
--GWTAHA MAAY				:FETCH WATER
MABOGA	:ULH	:	:6	:VEGETABLE LEAVES
--GWTUA MACIARA				:BE PAST CHILD-BEARING
MACIARO	:ULH	:	:6	:PRODUCT/PRODUCE/RESULT
MADHAA	:UHH	:	:6	:TIME
-NDEMI NA MADHAADHI				:VERY LONG AGO
MADHAITA	:ULV	:	:6	:WEAPONS/ARMS/MUNITIONS
MADHANW	:ULB		:6	:OLD WORN-OUT FADED THINGS
MADHEEDHA NDWGW	:ULL LV	:	:6	:PUBERTY
MAGADHY	:UHL	:	:6	:SCISSORS/SHEARS
MAGAMBO	:ULL	:	:6	:DISPUTE
MAGATA	:ULH	:	:6	:SALT*
MAGATI	:ULH	:	:6	:SALT*
MAGOIYA	:ULV	:	:6	:INITIATE'S CROWN/STICKS WORN IN EAR
MAGUTA	:ULH	:	:6	:FAT/OIL/KEROSENE/GASOLINE
MAGYRY	:ULV	:	:6	:PEOPLE/COMMUNITY
MAHEENI	:ULB	:	:6	:FALSEHOOD/LIE
MAI	:R	:	:6	:DUNG/EXCREMENT
MAICA	:LH	:	:6	:LIFE
MAIRIA	:XH	:	:6	:TWILIGHT/POOR VISIBILITY/GLOOM
MAIRO	:LH	:*	:9/10	:MILE
--KUUGA MAITA				:MULTIPLY
- KWHWWRA MAITA				:MULTIPLY
*MAITW	:ULB	:AA-	:1/2	:MY MOTHER
MAITW-GUO	:LHH	:	:1	:YOUR MOTHER
MAKYRIA	:ULB	:MAA	:P6	:EXCEEDINGLY/MORE(THAN)
*MAMI	:ULR	:AA-	:1/2	:MOTHER/MOMMY
MAMI-GUO	:LHH	:	:1	:YOUR MOTHER
MANGWRY	:ULH	:	:6	:ANGER/INDIGNATION/FRUSTRATION
MANGWRYKA	:ULHL	:	:6	:EXASPERATION
MANHWMBA	:ULV	:	:6	:WOMEN'S HOUSES
MARA	:UL	:	:6	:INTESTINE
MARAAKARA	:ULLL	:	:6	:ANGER
MARAARA NJA	:ULH R	:	:6	:NIGHT OF DANCE BEFORE INITIATION
MARIA	:ULL	:	:6	:POND-WATER
--NGGUO YA MARIBY				:SKIN GARMENT WITH PEG HOLES
MARIRA	:ULL	:	:6	:TIME TO DRIVE OFF BIRDS
MAROORO	:UHR	:	:6	:SPOTS/PATCHES OF COLOR
MARWA	:ULL	:	:6	:LETTER

MARWRW	:ULL	:	:6	:ANGER/INDIGNATION
MATA	:UR	:	:6	:SALIVA/SPITTLE*
--GWTUA MATA				:SPIT
--KARAMU KAA MATA				:PENCIL
-M*ATA	:ULL	:M-	:ADJ	:THICK
--GWIKIA MATADHA				:HAVE BULGING SIDES OR STOMACH
MATANGGYKO	:ULLL	:	:6	:WORRY/TROUBLE/ANXIETY
MATANUKO	:ULHL	:	:6	:FOOD CHEWED FOR BABY
MATATW	:ULB	:*	:9/10	:MATATU(VEHICLE FOR PUBLIC TRANSPORT)
--MATEMEDHE MATEMEDHE				:SONG-NOT NORMAL KIKUYU
MATIGARI	:ULHB	:	:6	:REMNANTS/LEFTOVERS/REST/CHANGE
MATUKW	:ULH	:	:6	:DAYS
MATWHWWHW	:UHLH	:	:6	:DISTURBANCE/PLAGUE/IRRELEVANT THINGS
MAYW	:UR	:	:6	:POWER
--GWKYRIA MAYW				:OVERPOWER
MBAA	:HH	:*	:9/10	:BAR
MBAADHI	:UL	:*	:9/10	:BUS
MBAARA	:HR	:*	:9/10	:FIGHT/WAR/BATTLE
MBAAW	:LH	:*	:9/10	:BLACKBOARD
MBAHACA	:LHH	:*	:9/10	:ENVELOPE
MBAHATI	:LHL	:*	:9/10	:LUCK/GOOD FORTUNE
MBAIRO	:HL	:*	:9/10	:BALL-POINT PEN
MBAKA	:LH	:*	:9/10	:CAT
MBAKWRI	:LHR	:*	:9/10	:BOWL
MBAKY	:UV	:	:9	:TOBACCO
--KWNHUA MBAKY				:TAKE SNUFF
MBARA	:LH	:*	:9/10	:HOOP
MBARADHI	:LHL	:*	:9/10	:HORSE
MBARY	:LB	:*	:9/10	:SIDE/FAMILY*
--MBARY YA NHAKEERW				:EUROPEANS
MBARYKI	:LHL	:*	:9/10	:SEED OF CASTOR-OIL PLANT
MBATA	:LB	:*	:9/10	:DUCK
--MBATA MWCINGGA				:TURKEY
MBAWNI	:LHH	:*	:9/10	:POUND(MONEY)/TWENTY SHILLINGS
MBEECA	:UL	:	:10	:MONEY
--KWRYA MBEECA				:WASTE MONEY/WIN MONEY
--MBEECA INHAANHA				:TWENTY-FIVE CENTS
MBEECENI	:HLH	:*	:9/10	:(WASH)BASIN
MBEETI	:ULL	:*	:9/10	:PURSE/WALLET
MBEMBE	:LH	:*	:9/10	:CORN/MAIZE
MBENIKW	:ULB	:*	:9/10	:PYRETHRUM
MBERE	:UL	:	:AN	:FIRST
MBERE	:UL	:YA	:P9	:BEFORE/AHEAD/IN FRONT
--GWDHIY NA MBERE				:CONTINUE/PROGRESS
MBICA	:LB	:*	:9/10	:PICTURE
--KWHWWRA MBICA				:PHOTOGRAPH
MBIDHE	:HH	:*	:9/10	:GOAT OR SHEEP SKIN FOR DANCE
MBIMBI	:HR	:*	:9/10	:GOAT DUNG
MBINI	:HH	:*	:9/10	:(SAFETY)PIN
MBIRIKA	:LHH	:*	:9/10	:TEA-KETTLE
MBIRO	:LH	:*	:9/10	:SOOT
MBOGA	:LH	:	:10	:VEGETABLES
MBOGO	:UV	:*	:9/10	:BUFFALO
MBOOCO	:UL	:*	:9/10	:TYPE OF BEAN
--KWHWWRA MBOOCO				:PICK BEANS
MBOOI	:HL	:*	:9/10	:(HOUSE)BOY/SERVANT
--KUUGA MBU				:SHOUT/RAISE THE ALARM/CALL FOR HELP
MBUDHAA	:LHL	:	:9	:TYPE OF LIQUOR
MBUGYRYRIO	:LBBB	:*	:9/10	:SHOUTING/CHEERING
MBUKU	:UL	:*	:9/10	:BOOK
MBURA	:LH	:*	:9/10	RAIN
MBUROOTI	:LHL	:*	:9/10	:PLOT/BUILDING SITE/RURAL MARKET
MBWDHY	:UL	:*	:9/10	:SEED OF TREE/PLAYING PIECE
MBWE	:L	:*	:9/10	:JACKAL
MBWIGA	:UL	:*	:9/10	:PLUME
MBWKW	:HH	:*	:9/10	:RABBIT/HARE
MBWKYRYRA	:ULHH	:	:9	:SUDDENNESS/EMERGENCY
MBWMBWY	:ULL	:*	:9/10	:SPIDER
MBWRI	:LH	:*	:9/10	:GOAT
--MWKA WA MBWRI				:RESPECTABLE MARRIED WOMAN
MBWTW	:LB	:*	:9/10	:TROOP/ARMY
MBWWDHW	:HR	:*	:9/10	:(BOTTLE-SHAPED)CALABASH
MBYA	:UL	:*	:9/10	:RAT/MOUSE
MEEDHA	:UL	:*	:9/10	:TABLE
MEENJO	:LH	:	:6	:SHAVING
MEERI	:HR	:*	:9/10	:SHIP

MENHA	:UV	:	:VIMP	:(WITH SUBJUNCTIVE)NEGATES IMPERATIVE
MIDHI	:LH	:*	:9/10	:SLIP(CLOTHING)
MIIRIONI	:HLB	:*	:NN9/0	:MILLION
MINDIRA	:HLH	:*	:9/10	:MEDAL/EAR ORNAMENT
-M*OCU	:ULV	:M-	:ADJ	:WEAK
MONDO	:UL	:*	:9/10	:(SKIN)BAG/POCKET
-M*OTOKU	:ULBB	:M-	:ADJ	:SOFT/MUSHY
MU*ONJORIA	:ULB	:O-	:1/2	:BUSINESSMAN/TRADER
MU*OROOTO	:LHL	:MY-	:3/4	:AIM/SUGGESTION
MU*OYO	:UL	:MY-	:3/4	:LIFE
--GWTWWRA MUOYO				:STAY ALIVE
MUUMA	:UV	:	:3	:OATH
--KWNHUA MUUMA				:TAKE OATH
MUU*MA ANDW	:LHL	:OI-	:1/2	:PHILANTHROPIST/GENEROUS(PERSON)
MU*UMO	:LH	:MI-	:3/4	:COMING OUT/NEW INITIATES' AGE GRADE
MU*UTO	:UL	:MI	:3/4	:PILLOW
MW*ADHANI	:ULL	:A-	:1/2	:RULER/LORD
MW*ADHI	:LH	:A-	:1/2	:HUNTER
MW*ADHI	:UL	:A-	:1/2	:RULER
MW*AGAAGYKI	:ULLL	:A-	:1/2	:HOMELESS WANDERER
MW*AGO	:LH	:MY-	:3/4	:STRANGE THING/PLEASING THING
MW*AHW	:XH	:MY-	:3/4	:HAND(OF BANANAS)
MW*AKA	:LH	:MY-	:3/4	:YEAR
MW*AKI	:LH	:A-	:1/2	:BUILDER/MASON
MW*AKI	:UL	:MY-	:3/4	:FIRE
--GWDHEGEDHA MWAKI				:MAKE FIRE WITH BOW DRILL
--NGGAARI YA MWAKI				:TRAIN
MW*AKO	:LH	:MY-	:3/4	:BUILDING/CONSTRUCTION
MW*ANA	:LH	:CI-	:1/10	:CHILD
MW*ANAKE	:LBB	:A-	:1/2	:YOUNG MAN
MW*ANDYKI	:ULL	:A-	:1/2	:WRITER/SECRETARY
MW*ANDYKO	:ULL	:MY-	:3/4	:WRITING/HANDWRITING
MWANGGA	:UL	:	:3	:CASSAVA
MWANHA	:LB	:	:AN	:SEPARATE/DIFFERENT
MW*ANHA	:LB	:MY-	:3/4	:OPENING/OPPORTUNITY/INTERVAL*
--KWIGA MWANHA				:SET ASIDE/KEEP SEPARATE
MW*ANWKO	:ULL	:MY-	:3/4	:BLAST(OF HORN)
MW*ARABU	:UXH	:A-	:1/2	:ARAB
MW*ARANO	:ULL	:MY-	:3/4	:BEER FEAST AT FIRST INITIATION
MW*ARIMW	:UHL	:A-	:1/2	:TEACHER
MW*ARIO	:UL	:MY-	:3/4	:SPEECH/LANGUAGE
MW*ARO	:UL	:MY-	:3/4	:CROSS-BEAM/PLANK
MW*ARY	:UV	:A-	:1/2	DAUGHTER
MW*ARYKI	:LHL	:MY-	:3/4	:CASTOR-OIL/PLANT
MW*ATW	:UV	:MY-	:3/4	:BEEHIVE
MW*ATY	:LH	:MY-	:3/4	:YOUNG EWE
MW*BEEBA	:ULL	:MY-	:3/4	:YOUNG MEN'S BLACK AND WHITE BEADS
MW*BIIRA	:UHR	:MY-	:3/4	:BALL/RUBBER
--KWHWWRA MWBIIRA				:PLAY FOOTBALL
MW*BUUTO	:ULL	:MY-	:3/4	:LONG PANTS
MW*CAARA	:UHL	:MY-	:3/4	:WAGES/SALARY/PAY
MW*CEE	:ULB	:MY -	:3/4	:STICK USED IN DANCE
MW*CEERE	:UHL	:MY-	:3/4	:RICE
MW*CEMANIO	:ULBB	:MY-	:3/4	:MEETING/ASSEMBLY
MW*CIAIRY	:ULH	:A-	:1/2	:WOMAN WHO HAS JUST GIVEN BIRTH
MW*CIARI	:ULH	:A-	:1/2	:PARENT
MW*CIARIDHANIA	:ULBBB	:A-	:1/2	:MIDWIFE
MWCIARYRE	:ULBB	:	:3	:NATURE
MW*CIBI	:UHH	:MY-	:3/4	:BELT
MW*CIIRIDHANIA	:ULBBB	:A-	:1/2	:JUDGE
MW*CINGGA	:ULV	:MY-	:3/4	:GUN
--KWHWWRA MWCINGGA				:FIRE GUN
--MBATA MWCINGGA				:TURKEY
MW*CIY	:UL	:MY-	:3/4	:HOME/(MORE RARELY)CITY
MW*CONJO	:ULV	:MY-	:3/4	:ROW OF CROPS/TERRACE
MW*COORE	:ULV	:MY-	:3/4	:STRIPE
MW*CUUBA	:ULL	:MY-	:3/4	:BOTTLE
MW*CUUHA	:UHR	:MY-	:3/4	:SWING
MW*CUMEENO	:ULLL	:MY-	:3/4	:SAW
MW*CUUKANI	:ULLL	:A-	:1/2	:SLANDERER/ACCUSER/TRAITOR/INFORMER
MW*CWGWCWGW	:ULHLH	:MY-	:3/4	:SMALL PLANT SP.
MW*CWKWRW-WE	:ULHHH	:	:1	:HIS GRANDCHILD
MW*CWNGWA	:UHH	:MY-	:3/4	:DAYTIME DANCE
MW*DHAAKWA	:UHR	:MY-	:3/4	:TYPE OF SHRUB
MW*DHAIGA	:ULH	:MY-	:3/4	:MEDICINE/CHARM
MW*DHAMAKI	:ULHL	:A-	:1/2	:LEADING ELDER/KING/RULER/LEADER

MW*DHANDWKW	:ULHH	:MY-	:3/4	:BLACK WATTLE TREE
MWDHANGGA	:UHL	:	:3	:SAND/CLAY
MW*DHEE	:UHH	:A-	:1/2	:OLD MAN/KENYATTA
MW*DHEMBA	:ULL	:MY-	:3/4	:KIND/SORT/TYPE
MW*DHENHA	:ULV	:MY-	:3/4	:DAY/DAYTIME
MW*DHIA	:ULH	:MY-	:3/4	:END/TIP
MWDHIA	:ULH	:	:AN	:LAST
MWDHIA-INY	:ULHH	:	:TN3	:FINALLY
MW*DHIGAANI	:ULLL	:A-	:1/2	:SPY/SCOUT
MW*DHIGWRI	:ULLL	:A-	:1/2	:ONE WHO TRANSFIXES
MW*DHIRO	:ULH	:MY-	:3/4	:END/PLAGUE/FAMINE
MW*DHITANGGWO	:ULLB	:A-	:1/2	:ACCUSED(PERSON)/DEFENDANT
MW*DHONI	:ULH	:A-	:1/2	:MOTHER-IN-LAW/FATHER-IN-LAW
MW*DHONI-WE	:ULHH	:A-	:1/2	:HIS IN-LAW
MW*DHOOMI	:ULH	:A-	:1/2	:READER/CHRISTIAN
MW*DHORO	:ULL	:MY-	:3/4	:WEAKLING/PAUPER
MW*DHUGUNDI	:ULHL	:A -	:1/2	:PLANNER/INVENTOR
MWDH*UURI	:ULL	:A-	:1/2	:ELDER/(OLD) MAN/HUSBAND*
MW*DHUURI-WE	:ULLL	:A-	:1/2	:HER HUSBAND
MW*DHUUTWKANIO	:ULLLL	:MY-	:3/4	:DISCRIMINATION
MWDHWA	:ULV	:	:3	:WHITE ANTS/TERMITES
MW*DHWERI	:UHL	:A-	:1/2	:SWAHILI
MW*DHWNGGW	:UHL	:A-	:1/2	:EUROPEAN
MW*DHWWKYRIE	:ULBB	:MY-	:3/4	:INJURY/WAY OF HARMING
MWDHYRYGW	:ULLH	:	:3	:A BANNED POLITICAL SONG
MW*DHYYGI	:ULV	:MY-	:3/4	:ELDER'S STAFF
MW*DHYYNI	:ULL	:A-	:1/2	:POOR(PERSON)
-MWE	:UR	:HH	:NUM	:ONE/SOME/(A)CERTAIN
-- -A MWYRY WMWE				:OF ONE COLOR
MW*EKE	:XH	:MY-	:3/4	:GAP/CHANCE/DISTINCTION
MW*EMBE	:ULH	:MY-	:3/4	:MANGO TREE
MW*EMBU	:ULH	:A-	:1/2	:EMBU
MW*ENA	:UL	:MY-	:3/4	:SIDE/DIRECTION
MW*ENDERIO	:ULB	:E-	:1/2	:CUSTOMER
MW*ENDIA	:UV	:E-	:1/2	:SALESMAN
MW*ENDWA	:UV	:E-	:1/2	:BELOVED(PERSON)
MW*ENE	:LB	:E-	:1/2	:OWNER(FOLLOWED BY POSSESSED NOUN)*
--MWENE NHAGA				:GOD
MW*ENJANI	:LHL	:E-	:1/2	:BARBER/HAIRDRESSER
MW*ERA	:HR	:MY-	:3/4	:HEN
MWERE	:UV	:	:3	:(BULRUSH)MILLET
MW*EREERO	:ULL	:MY-	:3/4	:LOAFING/SWAYING
MW*ERI	:LH	:MY-	:3/4	:MOON/MONTH
MWERW	:LH	:	:AN	:WHITE/BRIGHT/SHINY
MW*GADHY	:UHL	:MY-	:3/4	:NECKLACE/BEADS
MW*GAI	:ULL	:A-	:1/2	:DIVIDER/DISTRIBUTOR/HEIR
MW*GAI NHAMA	:ULL LL	:A-	:1/2	:MEAT-DIVIDER
MW*GAMBO	:ULL	:MY-	:3/4	:SOUND/VOICE
MW*GATE	:ULV	:MY-	:3/4	:BREAD/LOAF
MW*GEDHI	:ULL	:A-	:1/2	:HARVESTER/REAPER
MW*GEKA	:ULH	:MY-	:3/4	:MAT/RUG/CARPET
MW*GENDI	:ULL	:A-	:1/2	:CROSS-COUSIN*
--MWGENDI WA IDHE				:PATERNAL UNCLE
MW*GENDI	:ULL	:A-	:1/2	:TRAVELLER
MW*GENI	:ULL	:A-	:1/2	:STRANGER/GUEST/FOREIGNER
MW*GIRO	:ULL	:MY-	:3/4	:BAN/TABOO/PROHIBITION
MW*GITYRI	:ULLL	:A-	:1/2	:PROTECTOR/DEFENDER
MW*GO	:UL	:A-	:1/2	:TRADITIONAL DOCTOR/SOOTHSAYER *
--MWNDW MWGO				:SOOTHSAYER/TRADITIONAL DOCTOR
MW*GOMA	:UHL	:MY-	:3/4	:HEN/FEMALE
MW*GUMO	:ULL	:MY-	:3/4	:SPECIES OF WILD FIG TREE
MW*GUNHIO	:ULL	:MY-	:3/4	:EARMARK*
--KWIGA MWGUNHIO				:RESERVE/EARMARK/SET ASIDE
MW*GUONGGO	:ULH	:MY-	:3/4	:TUSK/IVORY
MW*GUY	:UR	:MY-	:3/4	:ARROW
MW*GUYMI	:ULH	:A-	:1/2	:HUNTER
MWGWANJA	:ULH	:	:NN3	:SEVEN
MW*GWNDA	:ULL	:MY-	:3/4	:GARDEN/FIELD/FARM
MW*GWRANI	:ULLL	:A-	:1/2	:SUITOR/FIANCE
MW*GWRWKI	:ULL	:A-	:1/2	:MADMAN
MW*GWRWO	:ULL	:A-	:1/2	:BRIDE/FIANCEE
MW*GYMBY	:ULV	:MY-	:3/4	:FINGER-MILLET/ELEUSINE
MW*HAKA	:ULV	:MY-	:3/4	:BOUNDARY/BORDER
MWHAKA	:ULV	:	:P3	:UNTIL
--NOO MWHAKA				:MUST/NECESSARILY
MW*HANDO	:ULL	:MY-	:3/4	:PLANTING(SEASON)

--MWIRYYTU WA MWHANDO				:NEWLY INITIATED GIRL
MW*HARI	:ULL	:MY-	:3/4	:LINE/ROW
MW*HEANI	:ULHL	:A-	:1/2	:GIVER
MW*HEEHW	:ULV	:MY-	:3/4	:BREATH/WHISPER
MW*HERA	:ULH	:MY-	:3/4	:REPENTANCE/THANKS
--GWCWNGGA MWHERA				:THANK
MW*HIANYRE	:ULBB	:MY-	:3/4	:APPEARANCE/RESEMBLANCE
MW*HIKANIA	:ULLB	:A-	:1/2	:BRIDEGROOM
MW*HIKI	:ULL	:A-	:1/2	:BRIDE/WIFE
MW*HONOKI	:ULHL	:A-	:1/2	:CHRISTIAN
MW*HONOKIA	:ULBB	:A-	:1/2	:SAVIOR
MW*HOOI	:ULL	:A-	:1/2	:BEGGAR/ONE WHO ASKS FOR SOMETHING
MW*HUKO	:ULL	:MY-	:3/4	:BAG/POCKET/BRIEFCASE/HANDBAG
MW*HUNJIA	:ULB	:A-	:1/2	:PREACHER
MW*HURO	:ULL	:MY-	:3/4	:LOW PLACE/FIELD OF SUGAR-CANE
MWHURO	:ULL	:WA	:P3	:BELOW/LOWER(THAN)
MW*HWGW	:ULB	:MY-	:3/4	:TALL TREE SPECIES
MWHYA	:UV	:	:3	:SORGHUM
MW*HYKO	:ULL	:MY-	:3/4	:LONG WING FEATHER
--KYARA KYA MWHYKO				:MIDDLE FINGER
MW*HYNDO	:ULL	:MY-	:3/4	:CORD/ROPE/TETHER
MW*HYNGGA	:UHR	:MY-	:3/4	:STUMBLING-BLOCK/OBSTACLE/PITFALL
MW*HYRYGA	:ULBB	:MY-	:3/4	:CLAN
MW*HYRYGO	:ULHL	:MY-	:3/4	:ROUGH PLANK
MWH*YYRO	:ULL	:MY-	:3/4	:PRE-INITIATION PERIOD
MW*ICI	:LH	:A-	:1/2	:THIEF
MW*ICO	:LH	:MY-	:3/4	:END*
MWICO	:LH	:AN	:3/4	:LAST
MW*IDHIKIRI	:LBBB	:MY-	:3/4	:BICYCLE
MWIGANA	:ULB	:	:3	:SIZE/AMOUNT/CAPACITY/NUMBER
MW*IGANYRE	:ULBB	:MY-	:3/4	:SIZE
MW*IGI	:UL	:A-	:1/2	:KEEPER/ONE WHO PUTS(AWAY)
MW*IGUA	:XH	:MY-	:3/4	:THORN/QUILL
MW*IKO	:LH	:MY-	:3/4	:PADDLE
MW*INGGY	:LB	:MY-	:3/4	:PEOPLE/PUBLIC/MASSES
MW*INGGYRIO	:LHL	:MY-	:3/4	:JUNCTION OF LARGE,SMALL INTESTINES
MW*INI	:LH	:A-	:1/2	:SINGER/DANCER
MW*IRA	:UL	:A-	:1/2	:WITNESS
MWIRA	:UL	:WA	:M3	:WHILE/UNTIL
MW*IRU	:UV	:A-	:1/2	:PARTNER/CO-WIFE
MWIRW	:LH	:	:AN	:DARK COLOR/DARK BLUE
MW*IRYYTU	:LBB	:A-	:1/2	:GIRL/MAIDEN/YOUNG WOMAN*
--MWIRYYTU WA MWHANDO				:NEWLY INITIATED GIRL
MW*ITW	:XH	:MY-	:3/4	:MONSTER/MURDERER/TERRORIST/OUTLAW
MW*ITYRYRO	:ULLL	:MY-	:3/4	:GIRAFFE/ROOF POLE
MW*KA	:UV	:A-	:1/2	:WIFE
--MWKA WA MBWRI				:RESPECTABLE MARRIED WOMAN
MW*KAAWA	:ULR	:MY-	:3/4	:CAFE/HOTEL
MW*KABUURW	:ULHH	:A-	:1/2	:HEADMAN/SUBCHIEF
MW*KANDA	:ULB	:MY-	:3/4	:ROPE
MW*KANJW	:ULH	:MY-	:3/4	:CASHEW TREE
MW*KEBE	:UHH	:MY-	:3/4	:CAN/TIN/CASE
MW*KENGGERIA	:UHLH	:MY-	:3/4	:TYPE OF WEED
MW*KENIA	:UHR	:MY-	:3/4	:TYPE OF BUSH
MW*KEW	:ULB	:MY-	:3/4	:TYPE OF SHRUB
MW*KIHA	:UHL	:MY-	:3/4	:VEIN
MW*KOKOTEENI	:ULLHL	:MY-	:3/4	:HAND-CART
MW*KOMA DHY	:ULH V	:A-	:1/2	:BACHELOR/OLD MAID/CONCUBINE
MW*KORA	:ULH	:MY-	:3/4	:HOODLUM
MW*KOMBI	:ULL	:MY-	:3/4	:FOX-TAIL MILLET
MW*KONGGORO	:UHDH	:MY-	:3/4	:MORTAR FOR BEER
MW*KONHO	:ULH	:MY-	:3/4	:NAVEL
MW*KONJI	:ULL	:A-	:1/2	:ONE WHO DOES WICKERWORK
MW*KORO	:ULL	:MY-	:3/4	:BUNCH OF BANANAS
MW*KOROBIIA	:ULLHH	:MY-	:3/4	:AVOCADO TREE
MW*KUHA	:ULH	:MY-	:3/4	:NEEDLE/AWL
MW*KUNHANYRI	:ULLLL	:A-	:1/2	:BETRAYER/TRAITOR
MW*KURANYRI	:ULLLL	:A-	:1/2	:BRIDE'S FATHER IN POST-MARITAL RITES
MW*KURURIO	:ULLL	:MY-	:3/4	:STRIP OF LAND
MW*KWA	:UV	:MY-	:3/4	:STRAP
MW*KWANJW	:ULB	:MY-	:3/4	:CANE/SWITCH/WALKING-STICK
MW*KWI	:ULH	:A-	:1/2	:LEAD SINGER/SOLOIST
MW*KWMWKWMW	:ULHLH	:MY-	:3/4	:FURROW/STRING OF THINGS/ROW
MW*KWNWNGGW	:ULHL	:MY-	:3/4	:DARK BLUE BEADS
MW*KWRWE	:UHH	:MY-	:3/4	:TYPE OF TREE
MW*KWYW	:ULH	:MY-	:3/4	:FIG TREE

Mw*MARERERI	:ULHLL	:A-	:1/2	:PERSON TO BABYSIT FOR THEM
Mw*MATIIRI	:ULHL	:A-	:1/2	:ONE WHO SPONSORS THEM
Mw*MBICI	:ULB	:A-	:1/2	:COOK
Mw*MERO	:ULL	:MY-	:3/4	:THROAT
Mw*MwANDYKI	:ULLL	:A-	:1/2	:HIS EMPLOYER
Mw*MwHEI	:ULLH	:A-	:1/2	:ONE WHO GIVES HIM
Mw*MwHIHYRI	:ULLHL	:A-	:1/2	:PERSON TO SQUEEZE FOR HIM
Mw*MwHwMwRYRI	:ULLHL	:A-	:1/2	:PERSON TO BEAT FOR HIM
Mw*MYCEENI	:ULHH	:A-	:1/2	:MISSIONARY
Mw*MYDHIGwRI	:ULLLL	:A-	:1/2	:ONE WHO TRANSFIXES IT
Mw*MYRADHI	:ULLH	:A-	:1/2	:ONE WHO SHOOTS IT
Mw*NDw	:UL	:A-	:1/2	:PERSON/(PL) PEOPLE
--MwNDw MwGO				:SOOTHSAYER/TRADITIONAL DOCTOR
--MwNDw WA NJA				:WOMAN
MwNDw Mw*KA	:ULLV	:A-	:1/2	:WOMAN*
MwNDw*RwME	:ULLH	:A-	:1/2	:MAN(MALE PERSON)
--HINHA WA ARwME				:SEMEN
Mw*NENE	:ULH	:A-	:1/2	:BOSS
Mw*NGGEREDHA	:ULLV	:A-	:1/2	:ENGLISH(MAN)
Mw*NHAANHA	:ULH	:A-	:1/2	:LOVER/PARAMOUR
Mw*NHAGO	:UHL	:MY-	:3/4	:DIGGING STICK FOR BREAKING GROUND
Mw*NHAKA	:ULH	:MY-	:3/4	:(PIECE OF)(GOOD)LUCK
Mw*NHAKIUDHA	:ULHL	:A-	:1/2	:NYAKYUSA
Mw*NHIITI MwRwNGGw	:ULL LLV	:A-	:1/2	:ONE WHO SERVES INITIATION BEER
Mw*NHONGGORO	:UHLH	:MY-	:3/4	:MILLIPEDE
Mw*NJYRYMAANI	:ULLLH	:A-	:1/2	:GERMAN
MwHO	:UV	:	:*	:VERY(MUCH)/A LOT
Mw*RAACIA	:ULB	:A-	:1/2	:ONE PAYING BRIDE-WEALTH
Mw*RAACYRIO	:ULLL	:A-	:1/2	:PERSON RECEIVING BRIDEWEALTH
Mw*RAATA	:ULH	:A-	:1/2	:FRIEND
Mw*RAATINA	:ULHL	:MY-	:3/4	:SAUSAGE-TREE/LOOFAH/TYPE OF BEER
Mw*RADHI	:ULH	:A-	:1/2	:PROPHET
Mw*RAIKA	:ULH	:A-	:1/2	:ANGEL
Mw*RANGGO	:ULL	:MY-	:3/4	:DOOR
Mw*RARY	:LHL	:	:3	:SOOT
Mw*REEHI	:ULH	:A-	:1/2	:BRINGER
Mw*REEHI NHAMA	:ULH HL	:A-	:1/2	:MEAT-BRINGER
Mw*REGI	:ULH	:A-	:1/2	:PROTESTANT/DISSENTER/DISOBEDIENT ONE
Mw*REIGI	:UHL	:MY-	:3/4	:CUDGEL
Mw*RENGGETI	:ULBB	:MY-	:3/4	:BLANKET
Mw*RI	:UL	:MY-	:3/4	:ROOT
MwRIGITO	:ULHL	:	:AN	:PROTECTIVE(MEDICINE)
Mw*RIGO	:ULH	:MY-	:3/4	:LOAD/BURDEN/(PL)BAGGAGE
Mw*RIMw	:ULH	:MY-	:3/4	:ILLNESS/DISEASE
Mw*RIRI	:ULL	:A-	:1/2	:ONE WHO GUARDS FIELD
Mw*RITA	:UHL	:MY-	:3/4	:LIANA/TRAILING STEM/RUNNER
Mw*RIYRA	:ULL	:MY-	:3/4	:SPECIES OF CREEPER
Mw*RO	:UL	:MY-	:3/4	:DIGGING STICK
Mw*ROMO	:ULL	:MY-	:3/4	:DOORWAY/ENTRANCE/MOUTH*
--MwROMO WA IHU				:GULLET/RETICULUM
Mw*ROOKERO	:ULLL	:MY-	:3/4	:EARLY MORNING
Mw*RORI	:ULL	:A-	:1/2	:OVERSEER/OBSERVER
Mw*RUI	:ULL	:A-	:1/2	:CANDIDATE FOR INITIATION
MwR*UIDHIA	:ULB	:A-	:1/2	:CIRCUMCISER
Mw*RUIDHYRIA	:ULBB	:A-	:1/2	:ONE WHO CIRCUMCISES(AT)
Mw*RUMBY	:ULV	:MY-	:3/4	:SWARM/FLOCK/CLOUD OF DUST
Mw*RURUMO	:ULLL	:MY-	:3/4	:NOISE/ROAR
Mw*RUTANI	:ULLL	:A-	:1/2	:TEACHER
Mw*RUTI WYRA	:ULL LL	:A-	:1/2	:WORKER
Mw*RUTWO	:ULV	:A-	:1/2	:STUDENT
Mw*RwARU	:ULB	:A-	:1/2	:SICK PERSON/PATIENT
Mw*RwI	:ULL	:A-	:1/2	:FIGHTER
Mw*RwME	:ULH	:A-	:1/2	:HUSBAND
Mw*RwMYRYRI	:ULHLL	:A-	:1/2	:FOLLOWER
Mw*RwNGGw	:ULV	:MY-	:3/4	:BEER FOR INITIATION
--KwRAARIA MwRwNGGw				:DANCE,DRINK BEER BEFORE INITIATION
Mw*RwRw	:ULV	:MY-	:3/4	:LONG STRING/SEQUENCE
Mw*RwwDHI	:ULV	:MY-	:3/4	:LION
Mw*RwwGI	:ULL	:A-	:1/2	:JUMPER
Mw*RwwGYRYRI	:ULLLL	:A-	:1/2	:ONE WHO SEIZES
Mw*RYI	:UR	:A-	:1/2	:EATER
Mw*RYIDHI	:ULH	:A-	:1/2	:HERDSMAN
Mw*RYMI	:ULL	:A-	:1/2	:FARMER
Mw*RYMO	:UHL	:MY-	:3/4	:(OTHER)SIDE/OVERSEAS/BANK(OF RIVER)
MwRYO	:UR	:	:NA3	:SWEET(TASTE)
Mw*RYYU	:ULR	:A-	:1/2	:DRUNKEN(PERSON)

MW*TAA	:UHL	:MY-	:3/4	:DISTRICT/SECTION OF TOWN
MW*TABA	:ULL	:MY-	:3/4	:(LARGE)TIN CAN
MW*TABARYRI	:ULLLL	:A-	:1/2	:ORGANIZER/EDITOR
MW*TABUTA	:ULLL	:A-	:1/2	:INTERPRETER
MW*TAMAIYW	:ULLBB	:MY-	:3/4	:BROWN OLIVE TREE
MW*TAMBO	:ULH	:MY-	:3/4	:RAIL/RAILWAY/MACHINE(RY)
MW*TARAKWA	:ULHH	:MY-	:3/4	:CEDAR TREE
MW*TEGI	:ULH	:A-	:1/2	:TRAPPER
MW*TEGO	:ULH	:MY-	:3/4	:TRAP
MW*TETI	:ULH	:A-	:1/2	:POLITICIAN/COMPLAINER
MW*TIINGOE	:ULLH	:MY-	:3/4	:TAIL
MW*TIIRANI	:ULLL	:A-	:1/2	:SUPPORTER/SPONSOR
MW*TIIRI	:ULL	:A-	:1/2	:SPONSOR
MW*TIIRWO	:ULV	:A-	:1/2	:ONE SPONSORED
MW*TINO	:ULH	:MY-	:3/4	:BAD LUCK/DISASTER
MW*TIRIMA	:ULLL	:MY-	:3/4	:STAFF/WALKING STICK
MW*TITW	:ULH	:MY-	:3/4	:FOREST
MW*TOI	:ULL	:A-	:1/2	:VIOLENT(PERSON)/TERRORIST
MW*TOKA	:ULH	:MY-	:3/4	:CAR/AUTOMOBILE
MW*TONGGORIA	:ULBB	:A-	:1/2	:LEADER
MW*TONGGU	:ULB	:MY-	:3/4	:SOLANACEOUS BUSH
MW*TOONHI	:ULH	:A-	:1/2	:ONE WHO ENTERS/ADVISOR AT INITIATION
MW*TORI	:ULV	:MY-	:3/4	:MOTORCYCLE
MWTU	:UL	:	:3	:FLOUR/MEAL
MW*TUA MWKA	:UL HV	:A-	:1/2	:ACCEPTED SUITOR
MW*TUA WHIW	:UHV	:A-	:1/2	:ONE WHO HAS CAPTURED CATTLE
MW*TUGO	:ULH	:MY-	:3/4	:HABIT/CUSTOM/MANNERS
MW*TUMIIA	:ULHL	:A-	:1/2	:WOMAN
MW*TUNDU	:ULB	:MY-	:3/4	:UNCUT HEAD OF HAIR
MW*TWE	:UR	:MY-	:3/4	:HEAD
--KWRYVO NY MWTWE				:HAVE A HEADACHE
MW*TWWRI	:ULH	:A-	:1/2	:INHABITANT/RESIDENT
MW*TWWRYRE	:ULBB	:MY-	:3/4	:WAY OF LIFE
MW*TY	:UV	:MY-	:3/4	:TREE
--KUUNA MWTY				:FIND FAULT WITH
MWW*BEA	:UHH	:AA-	:1/2	:PRIEST/CATHOLIC
MWW*CUMAARY	:ULLL	:AA-	:1/2	:SOMALI
MWW*DHI	:UL	:OO-	:1/2	:PLAYER
MWW*DHIGARI	:ULHR	:AA-	:1/2	:POLICEMAN
MWW*DHY	:UL	:MYY-	:3/4	:DAY
MWW*GIDHI	:ULL	:MYY-	:3/4	:TRAIN
MW*wGW	:LB	:MY-	:3/4	:VINE/CREEPER
MWW*GYKWYW	:ULHL	:AA-	:1/2	:KIKUYU
MWW*HYNDY	:ULB	:AA-	:1/2	:INDIAN/ASIAN
MWW*KABI	:ULH	:OO-	:1/2	:MAASAI
--NHWMBA YA MWWMBI				:KIKUYU
MW*WMBWRO	:LHL	:MY-	:3/4	:PRE-INITIATION DANCE
MWWM*EERA	:UHL	:M-	:1/9	:LUO
MWW*MYYRW	:ULV	:AA-	:1/2	:MERU
MWWNHW	:LH	:	:3	:SALT/SALT EARTH
--MWWNHW MWERW				:WHITE CHALK-LIKE EARTH
MWW*RAGANI	:LHLL	:OO-	:1/2	:MURDERER/KILLER
MWW*RIW	:UL	:AA-	:1/2	:SON
MWWRW	:UL	:	:1	:SON(FOLLOWED BY POSSESSIVE)
MW*WTAGIA	:ULHH	:A-	:1/2	:ONE WHO POURS IT(CLASS 3)
MWYDHA	:LH	:	:AN	:FRESH(MILK)
MW*YGEMERIE	:LHLB	:MY-	:3/4	:DECORATION/ADORNMENT
MW*YGEREKANIO	:LHLLL	:MY-	:3/4	:IMITATION
MW*YHYRYTO	:LHLL	:MY-	:3/4	:SITTING-SPACE IN HOUSE
MW*YKYRYRE	:LBBB	:MY-	:3/4	:WAY OF WEARING/WAY TO PUT ON
MWYNGACARO	:LHLL	:	:3	:STERNNESS
MWY*RORERI	:LHLL	:EE-	:1/2	:ONLOOKER/SPECTATOR
MWY*RUTI	:LHL	:EE-	:1/2	:LEARNER/STUDENT
MW*YRY	:UL	:MY-	:3/4	:BODY
-- -A MWYRY WMWE				:OF ONE COLOR
MYARAMANO	:LHLL	:	:4	:OPPORTUNITY
MYCEENI	:LHH	:*	:9/10	:MISSION
MYEREMANO	:LHLL	:	:4	:OPPORTUNITY
MYNHAMAARO	:ULLL	:	:4	:TROUBLE
MYNOGA	:UHH	:	:4	:FATIGUE/TIREDNESS
MYRONGGO	:ULL	:	:NN4	:TEN(USED FROM 20 ON)
MYRYYO	:ULH	:	:4	:SWEET POTATO VINES
MYTY	:UV	:	:4	:HERBS/MEDICINE
--KUUNA MYTY				:CAST LOTS/FIND FAULT WITH
MYYRIRWA	:LHH	:	:4	:REGRET/REPENTANCE
MYYTO	:UL	:	:4	:CALLING/LONGING/NOSTALGIA

NA	:U	:	:*	:AND/WITH
--O NA				:EVEN/ALSO
-NA(INHA)	:UL	:UH	:NUM	:FOUR
-N*A	:UR	:N-	:ADJ	:A CERTAIN/SUCH AND SUCH
NAAHA	:UR	:	:1	:MY MOTHER
-NAANA(INHAANHA)	:UHL	:UHL	:NUM	:EIGHT
--MBEECA INHAANHA				:TWENTY-FIVE CENTS
NAMBA	:LB	:*	:9/10	:NUMBER
NARUA	:UV	:	:M	:QUICKLY/SOON
NDA	:L	:*	:9/10	:STOMACH/BELLY/WOMB/PREGNANCY
--GWTUYKA NDA				:BE SHOCKED/BE FRIGHTENED/BE DISMAYED
--KUOHA NDA				:BECOME PREGNANT
NDAA	:LH	:*	:9/10	:LOUSE
NDAACI	:UL	:*	:9/10	:DANCE
--KWINA NDAACI				:DANCE
NDAARWA	:LB	:*	:9/10	:COW-HIDE(TO SLEEP ON)
NDAAWA	:LB	:*	:9/10	:MEDICINE
NDADHI	:LH	:*	:9/10	:GIFT TO NEW INITIATE
NDAGYKA	:ULL	:*	:9/10	:MINUTE
*NDAGYTAARY	:ULLHL	:MA-	:1/2	:DOCTOR
NDAHI	:LH	:*	:9/10	:SMALL CUP-SHAPED DIPPER
NDARAMA	:ULV	:*	:9/10	:DRUM
NDARARYKI	:ULLL	:*	:9/10	:(TYPE OF)GRASSHOPPER
NDARATARI	:LHLH	:*	:9/10	:IMPALA/ANTELOPE
NDARW	:LB	:*	:9/10	:BOAT/SHIP
NDAY	:LH	:*	:9/10	:RIDDLE
--KWGWATA NDAY				:ACCEPT A RIDDLE
NDAYAYA	:HLH	:*	:9/10	:STRETCHER/TEMPORARY SHELTER
--GWKUUA NDAYAYA				:CARRY BY THE ARMS AND LEGS
NDEBE	:HH	:*	:9/10	:WOODEN EARRING
NDEEGWA	:UL	:*	:9/10	:BULL
NDEGE	:LH	:*	:9/10	:AIRPLANE
--NDEMI NA MADHAADHI				:VERY LONG AGO
NDEMWA	:HH	:*	:9/10	:MARK/LETTER/NUMERAL/TATTOO
ND*EREBA	:ULLH	:MAT-	:9/6	:DRIVER
NDERI	:LH	:*	:9/10	:EAGLE/VULTURE
NDERU	:UL	:	:10	:BEARD
NDETO	:LH	:*	:9/10	:WORD/NEWS
NDIA	:UL	:*	:9/10	:POOL
NDIGIDHW	:LHR	:*	:9/10	:WATER-JAR
NDIGIRI	:ULL	:*	:9/10	:DONKEY
NDIICW	:HH	:*	:9/10	:STRONG UNINITIATED BOY
NDIIRA	:HH	:*	:9/10	:HEEL/BASE OF SPINE
NDIMW	:LH	:*	:9/10	:LEMON
NDINA	:LH	:*	:9/10	:BUTTOCKS
NDINGOINGO	:ULLL	:*	:9/10	:BEETLE
NDINI	:HH	:*	:9/10	:RELIGION
ND*IRICA	:ULLV	:MAT-	:9/6	:WINDOW
NDIRICA	:ULV	:*	:9/10	:WINDOW
NDOMBA	:HR	:*	:9/10	:FRUIT FLY
NDONGGU	:LB	:*	:9/10	:SODOM APPLE
NDONO	:LH	:*	:9/10	:(TYPE OF)LOCUST
NDOO	:UV	:*	:9/10	:PAIL/BUCKET
NDOOGO	:UL	:	:9	:SMOKE
NDOONHI	:LH	:*	:9/10	:HOLE/PERFORATION
NDOORO	:UL	:	:9	:MUD
NDOROODHI	:ULB	:*	:9/10	:STAFF WITH COLOBUS FUR
NDU	:R	:	:10	:KNEES
--GWTURIA NDU				:KNEEL
NDUANYRO	:LHLL	:*	:9/10	:TURN/TAKING TURNS
NDUDHI	:LH	:*	:9/10	:MOTORCYCLE
NDUHI	:LH	:*	:9/10	:REWARD/RITUAL GIFT
NDUKA	:LB	:*	:9/10	:SHOP/STORE
ND*UKA	:ULB	:MAT-	:9/6	:SHOP/STORE
NDUMA	:LB	:	:9	:DARKNESS
NDUNDU	:LB	:*	:9/10	:OWL
NDUNDU	:LB	:*	:9/10	:PRIVATE DISCUSSION/COMMITTEE
--GWCOOKANIA NDUNDU				:HOLD A PRIVATE MEETING
--GWYCOOKIA NDUNDU				:THINK PRIVATELY
NDUNGGATA	:LBB	:*	:9/10	:SERVANT
NDURU	:LB	:*	:9/10	:GROUNDSQUIRREL
NDURURU	:LHR	:*	:9/10	:FIVE-CENT COIN
NDURURUMO	:ULLL	:*	:9/10	:WATERFALL
NDUTA INDO	:UL LL	:*	:9/10	:RITUAL BEER*
NDUTUURA	:ULV	:*	:9/10	:DOVE
NDUUA	:LB	:*	:9/10	:BROAD BEER CALABASH

NDUUMO	:UL	:*	:9/10	:TYPE OF DANCE
NDWGW	:UV	:*	:9/10	:FRIEND/FRIENDSHIP
--KWWRAGA NDWGW				:BREAK OFF FRIENDSHIP
NDWIGA	:UL	:*	:9/10	:GIRAFFE
NDWIRE	:XH	:	:9	:TRADITION/LONG EXISTENCE
NDWIRE	:XH	:	:AN	:TRADITIONAL/CUSTOMARY/NORMAL
NDWMYRYRI	:LBBB	:*	:9/10	:MESSAGE/GOSPEL
NDWRWHY	:UXH	:	:9	:FROLIC/ROMPING
NDWRWME	:LHL	:*	:9/10	:RAM
NDWTI	:LH	:*	:9/10	:UGLY(PERSON)
NDWWGYRA	:HLH	:*	:9/10	:HOLE IN EAR FOR EARSTICK
--GWTOONHA NDWWGYRA				:HAVE EARS PIERCED FOR EARSTICKS
NDWWMA	:HR	:*	:9/10	:ARROWROOT/EDIBLE ARUM/TARO
NDWWNHW	:LB	:*	:9/10	:MARKET
NDWWRW	:HR	:*	:9/10	:(TOTAL)NUDITY
NDYA	:R	:*	:9/10	:EATING/FEAST
NDYRY	:UV	:*	:9/10	:MORTAR(FOR POUNDING)
-N*EGENI	:ULHL	:N-	:ADJ	:NOISY/COMPLAINING
-N*ENE	:ULH	:N-	:ADJ	:BIG/LARGE/GREAT/IMPORTANT
--KYARA KYRYA KYNENE				:THUMB
*NGANIA	:ULR	:AA-	:1/2	:SO-AND-SO/WHATS-HIS-NAME
NGARAGU	:ULH	:*	:9/10	:HUNGER/FAMINE
NGGAADHO	:UL	:*	:9/10	:PRAISE/GRATITUDE/THANKS
--GWCOOKERIA NGGAADHO				:THANK
--GWCOOKIA NGGAADHO				:GIVE THANKS
NGGAARA	:UV	:*	:9/10	:ZEBRA RAT
NGGAARI	:LB	:*	:9/10	:CAR/CART/VEHICLE
--GWTWARA NGGAARI				:DRIVE(CAR)
--NGGAARI YA MWAKI				:TRAIN
NGGAAY	:LH	:*	:9/10	:GLAND
NGGADHY	:UL	:*	:9/10	:LADDER
NGGADHYYTI	:LHL	:*	:9/10	:NEWSPAPER
NGGAI	:UV	:	:1	:GOD
NGGAI	:UV	:*	:9/10	:GOD
NGGAMYYRA	:ULH	:*	:9/10	:CAMEL
NGGANGGA	:LH	:*	:9/10	:GUINEAFOWL
NGGANJA	:LB	:*	:9/10	:DOUBT
NGGANO	:UL	:	:9	:WHEAT
NGGARI	:UL	:*	:9/10	:ANT-BEAR
NGGARY	:LH	:*	:9/10	:LEOPARD
NGGEERENI	:HLH	:*	:9/10	:(TWO-GALLON)CAN
NGGEMI	:LH	:*	:9/10	:ULULATION/APPLAUSE*
--KUUGA NGGEMI				:ULULATE
NGGENGGERE	:LBB	:*	:9/10	:BELL
NGGEREDHA	:ULV	:	:9	:ENGLAND/ENGLISH(MAN)
NGGERIMA	:LHR	:*	:9/10	:FOURTH STOMACH
NGGERO	:UL	:*	:9/10	:DISASTER/CRIME/DAMAGE
--KWGERA NGGERO				:DO SOMETHING WRONG OR DANGEROUS
NGGERWA	:HH	:*	:9/10	:HURDLE
NGGI	:L	:*	:9/10	:FLY
NGGIGINHANO	:LHLL	:*	:9/10	:VIOLENCE/STRUGGLE
NGGIGY	:UL	:*	:9/10	:LOCUST
NGGIMA	:LH	:	:9/10	:THICK PORRIDGE/MUSH
NGGINGGO	:LB	:*	:9/10	:NECK
NGGINHA	:UL	:	:PV	:UNTIL/AS FAR AS
--NOO NGGINHA				:MUST/NECESSARILY
NGGINHAGIA	:ULL	::	:PV	:UNTIL
NGGINHANYRIO	:ULLL	:*	:9/10	:TRADITION/GOSSIP
NGGINHARACA	:LHLL	:*	:9/10	:CHEETAH
NGGIRAADHI	:LHL	:*	:9/10	:(DRINKING)GLASS
NGGIRI	:LH	:*	:NN9/0	:THOUSAND
NGGIRIA	:LB	:*	:9/10	:SILENCE
NGGITY	:LH	:*	:9/10	:DOG
NGGO	:L	:*	:9/10	:SHIELD
NGGOBIIA	:LHR	:*	:9/10	:HAT/CAP/VOWEL MARK
NGGOBO	:HH	:*	:9/10	:WILD BANANA SEED
NGGOGOYO	:LHL	:*	:9/10	:(CANE)JUICE/SYRUP
NGGOI	:UL	:*	:9/10	:SLING TO CARRY CHILD
NGGOIMA	:UL	:*	:9/10	:RAM FOR SACRIFICE
NGGOMA	:UV	:*	:9/10	:SPIRIT/DEVIL/GHOST
NGGOMBO	:LB	:*	:9/10	:SLAVE
NGGOORIAI	:UR	:	:9	:ORPHAN(HOOD)/WIDOWHOOD
NGGORO	:LH	:*	:9/10	:HEART/SOUL
--KUUMA NGGORO				:SIGH DEEPLY
--KWIRA NGGORO				:FEEL NAUSEATED
--NGGUO YA NGGORO				:WOMAN'S CLOAK

NGGOROBA	:ULH	:*	:9/10	:(UPPER)STORY
NGGORONO	:LBB	:*	:9/10	:BUTTER
NGGORU	:LH	:*	:9/10	:(TYPE OF)HAWK
NGGOTO	:UL	:*	:9/10	:PIECE OF BANANA BARK
NGGUI	:HH	:*	:9/10	:DOG
NGGUNYKO	:LHL	:*	:9/10	:LID/COVER
NGGUO	:UL	:*	:9/10	:GARMENT/DRESS/(PL)CLOTHING/CLOTHES
--KWHWWRA NGGUO				:WASH CLOTHES
--NGGUO YA MARIBY				:SKIN GARMENT WITH PEG HOLES
--NGGUO YA NGGORO				:WOMAN'S CLOAK
NGGURU	:LH	:*	:9/10	:TORTOISE/TURTLE
NGGURUNGGA	:LBB	:*	:9/10	:CAVE
NGGUUW	:UV	:*	:9/10	:HIPPOPOTAMUS
NGGUUYO	:UL	:*	:9/10	:COLOBUS MONKEY/COLOBUS FUR(ANKLET)
NGGUYA	:HH	:*	:9/10	:WINGED TERMITE
--KUUNA NGGW				:GATHER FIREWOOD
--NHONI NGGWA				:SONG-NOT NORMAL KIKUYU
NGGWACY	:LR	:*	:9/10	:POTATO/SWEET POTATO
NGGWARE	:UV	:*	:9/10	:PARTRIDGE
NGGWATANYRO	:LHLL	:*	:9/10	:PARTNERSHIP/JOINT EFFORT/COOPERATION
NGGWBIIA	:LHR	:*	:9/10	:HAT/VOWEL MARK
NGGWCW	:LB	:*	:9/10	:DANCE FOR YOUNG BOYS AND GIRLS
NGGWHA	:LH	:*	:9/10	:TICK
NGGWKW	:LB	:*	:9/10	:CHICKEN
NGGWNGGWNI	:HLH	:*	:9/10	:BEDBUG
NGGWNHI	:LH	:*	:9/10	:CREEPER SEED/BLACK BEAD
NGGWNIIA	:LHH	:*	:9/10	:SACK
NGGWRWE	:ULL	:*	:9/10	:PIG
NGGWWY	:HH	:*	:9/10	:TROUBLE/COMMOTION/RIOT
-NGGY	:UV	:LB	:DEM	:(NA)OTHER/SOME
NGGYA	:UV	:*	:9/10	:POOR(PERSON)
NGGYMA	:LH	:*	:9/10	:MONKEY
NGGYRWA	:HH	:*	:9/10	:HURDLE
--KWRWWGA NGGYRWA				:DO HIGH JUMP/OVERSTEP LIMITS
NGOMBE	:UL	:*	:9/10	:COW/(PLURAL)CATTLE
--KWHWWRA NGOMBE				:DRIVE CATTLE
NGONDU	:LH	:*	:9/10	:SHEEP
--KWHAKA NGONDU				:PURIFY RITUALLY
NGUNDA	:UL	:*	:9/10	:DONKEY
NGWNDW	:UV	:*	:9/10	:ESTATE/LAND
NHAANHA	:HV	:*	:9/10	:TOMATO
NHAAU	:LH	:*	:9/10	:CAT
NHABAARA	:UHR	:*	:1/2	:FOREMAN/OVERSEER
NHACIARA-WE	:ULHH	:	:1	:HER MOTHER-IN-LAW
NHAGA	:LH	:*	:9/10	:OSTRICH
--MWENE NHAGA				:GOD
--MBARY YA NHAKEERW				:EUROPEANS
NHAMA	:UL	:*	:9/10	:PIECE OF MEAT/(PL)MEAT/FLESH
NHAMW	:UR	:*	:9/10	:ANIMAL
--NHAMW YA DHY				:SNAKE
NHAMWARY	:ULV	:*	:1/2	:MEMBER OF MOTHER'S CLAN
NHAMWWRIW	:ULLB	:*	:1/2	:MEMBER OF FATHER'S CLAN
NHANJA	:XH	:*	:9/10	:LONG-NECKED CALABASH
NHEKI	:UV	:	:9	:GRASS
NHENI	:LH	:*	:9/10	:GREENS
-NH*IINHI	:UHV	:NH-	:ADJ	:YOUNG/FEW/LITTLE
-NH*IITAINE	:ULL	:NH-	:VINIT	:CLING TO/BE STUCK TO
*NHINA	:ULR	:MAA-	:1/2	:(HIS)MOTHER
NHOKA	:LH	:*	:9/10	:SNAKE
NHONDO	:UL	:*	:9/10	:BREAST
NHONI	:UL	:*	:9/10	:BIRD
--NHONI KYIRWNGGI				:SONG-NOT NORMAL KIKUYU
--NHONI NGGWA				:SONG-NOT NORMAL KIKUYU
-NH*OROKU	:ULLB	:NH-	:ADJ	:SMOOTH/GLIDING
NHUNJURY	:ULL	:*	:9/10	:BEHIND/BACK OF HOUSE OR VILLAGE
NHWKWA	:UR	:	:1	:YOUR MOTHER(OFTEN RUDE)
NHWMBA	:UV	:*	:9/10	:HOUSE/NEST
--NHWMBA YA MWWMBI				:KIKUYU
NHWNGGW	:UV	:*	:9/10	:POT
-N*IINI	:UHV	:N-	:ADJ	:SMALL/LITTLE/FEW
--BAABA MWNIINI				:UNCLE(FATHER'S YOUNGER BROTHER)
--IDHE MWNIINI				:UNCLE(FATHER'S YOUNGER BROTHER)
NJA	:R	:YA	:P9	:OUT(SIDE)
--MWNDW WA NJA				:WOMAN
NJAAMA	:UL	:*	:9/10	:GROUP(FOR TASK)/COUNCIL
NJAGA	:HH	:	:NA9	:NAKED

NJAGADHI	:ULL	:*	:9/10	:LIZARD
NJAGY	:UV	:*	:9/10	:ZEBRA
NJAHY	:UV	:*	:9/10	:TYPE OF BEAN
NJAMBA	:LH	:*	:9/10	:ROOSTER/MALE/HERO
NJANGGIRI	:LBB	:*	:9/10	:BANDIT/OUTLAW/VAGRANT
NJARA	:LH	:*	:9/10	:HAND
NJATA	:HH	:*	:9/10	:STAR
NJAW	:UL	:*	:9/10	:CALF(ANIMAL)
NJEEGE	:XH	:*	:9/10	:PORCUPINE
NJEERA	:UV	:*	:9/10	:JAIL/PRISON
NJEGEEKE	:HLH	:*	:9/10	:ARMPIT
NJEGENI	:HLH	:*	:9/10	:STINGING CREEPER
NJEREMAANI	:ULXH	:	:9	:GERMANY/GERMANS
NJIBE	:HH	:*	:9/10	:SKEWER/SPIKE/PROJECTION
NJOBE	:HH	:*	:9/10	:SKEWER/SPIKE/PROJECTION
NJOGU	:UL	:*	:9/10	:AFTERBIRTH/UMBILICAL CORD
NJOGU	:UL	:*	:9/10	:ELEPHANT
NJOHERO	:LHL	:*	:9/10	:WAIST
NJOKA	:LH	:*	:9/10	:(INTESTINAL) WORM
NJONGI	:LB	:*	:9/10	:UGLY(PERSON)UGLY ANIMAL
NJONO	:LH	:	:10	:SHYNESS/SHAME
NJOOHI	:UV	:	:9	:BEER
--KWHANDA NJOOHI				:SET BEER TO FERMENT
--KWHWWRA NJOOHI				:MAKE BEER
NJOORUA	:UR	:*	:9/10	:EXPERT/HERO
NJORA	:LH	:*	:9/10	:SHEATH
NJUI	:R	:*	:9/10	:CHICK
NJUYRY	:LH	:*	:9/10	:HAIR
NJW	:H	:	:VIMP	:COME
NJWGW	:UV	:*	:9/10	:PEANUT/GROUNDNUT
NJWGWMA	:ULV	:*	:9/10	:CLUB
NJWNGWA	:HH	:*	:9/10	:STOOL
NJWNJW	:LB	:*	:9/10	:SWIFT(BIRD)
NJWWGW	:HR	:*	:9/10	:THIN(COIL OF)WIRE/WIRE FASTENER
NJWWRANIO	:LHL	:*	:9/10	:PROPOSAL(OF MARRIAGE)
NJWWRIO	:LH	:*	:9/10	:ASKING
NJYRA	:UV	:*	:9/10	:WAY/PATH/ROAD
--KWMUNDIA NJYRA				:SET OUT
--GWDHANDA NJYRA				:GO ALONG THE ROAD
--NJYRA YA AGENDI				:MAIN ROAD
NOO	:H	:	:*	:BUT/IT IS ONLY
--NOO MWHAKA				:MUST/NECESSARILY
--NOO NGGINHA				:MUST/NECESSARILY
NOOTI	:HL	:*	:9/10	:BANKNOTE/BILL/PAPER MONEY
-N*ORU	:ULV	:N-	:ADJ	:FAT/FERTILE(LAND)
NWGW	:HH	:*	:9/10	:BABOON
NWNDANO	:ULL	:	:9	:WRESTLING
NWW	:HL	:NHA	:*	:WHO(IS IT)
NY	:H	:	:*	:BY(AGENT WITH PASSIVE)/BECAUSE OF
--NY GEEDHA				:SO THAT(WITH SUBJUNCTIVE)
NYGUO	:HH	:	:*	:SO THAT(WITH SUBJUNCTIVE)
NYKY	:HL	:	:*	:WHY
NY WNDW	:HL	:WA	:P3	:(IT IS)BECAUSE(OF)
O	:U	:	:PROC	:JUST/ONLY/EVERY/EACH/EXACTLY
--O NA				:EVEN/ALSO
--O NA GWTUYKA				:ALTHOUGH
--O TA				:JUST LIKE
-ODHE	:LH	:HH	:NUM	:ALL/WHOLE
--HINGGO CIODHE				:ALWAYS
*ONE	:HL	:NH-	:VIMP	:SEE/LOOK AT
-*ONEKU	:LBB	:NH-	:ADJ	:VISIBLE/SEEN/FOUND
-*ONGGERERE	:ULBB	:NH-	:ADJ	:INCREASED/ADDED
OOKE	:LB	:	:TN	:DAY AFTER TOMORROW
ORO	:UL	:	:*	:JUST/EXACTLY(WITH SSIONS)
-R*AAYA	:ULV	:ND-	:ADJ	:LONG/TALL/FAR
RABA	:LH	:*	:9/10	:RUBBER/ERASER
RAHA	:LH	:*	:9/10	:EASE/COMFORT
-R*AIHU	:ULB	:ND-	:ADJ	:LONG/TALL
*RANGGI	:ULV	:MA-	:3/6	:PAINT/COLOR/INK
REBA	:UL	:	:9	:LABOR
REERI	:LB	:*	:9/10	:RAIL
-R*EKE	:UR	:ND-	:VIMP	:LET/ALLOW
-R*EMI	:ULL	:N-	:ADJ	:DISOBEDIENT
RIDHAABU	:LHL	:*	:9/10	:RESERVE/RESERVATION
RIDHAADHI	:ULV	:*	:9/10	:BULLET
*RIDHAADHI	:ULLV	:MA-	:5/6	:BULLET

RIGIICW	ULV	*	9/10	RICKSHAW
RI*IDHO	LH	MA-	5/6	EYE
--GWDHERA MAIDHO				SEE CLEARLY
--GWIKIA MAIDHO				GAZE/LOOK
--GWKWWRYRA MAIDHO				STARE AT
*RIIGV	ULL	MA-	5/6	DOOR*
*RIIKA	ULL	MA-	5/6	AGE-GRADE*
*RIIKO	ULH	MA-	5/6	FIREPLACE
RIIRI	UL		3	BEAUTY/SPLENDOR
RI*ITA	UL	MA-	5/6	TIME/OCCASION/TURN
-R*IITU	ULB	ND-	ADJ	STUPID
-R*IKU	ULV	ND-	ADJ	DEEP
-R*INGGAINE	LHL	N-	VINIT	MATCH/BE EQUAL TO
-R*INGGIE	ULB	N-	ADJ	MIXED/DISSOLVED
-R*ITW	ULL	ND-	ADJ	HEAVY/DIFFICULT/PREGNANT
RIU*NO	LH	MOI-	5/6	INITIATE'S EARRING
RIWA	ULH		5	SUN
ROORI	UL	*	9/10	TRUCK/LORRY
-R*UGE	ULB	ND-	ADJ	COOKED
RUMBA	UL	*	9/10	TYPE OF DANCE
RU*ORO	LH	NJ-	11/10	BRAND
--RUORO RWGVTEMA				FIRST DAWN
RU*OTOOTIA	HLH	NJ-	11/10	FONTANEL
RU*OVA	UV	NJ-	11/10	FEATHER
RURA	HR	*	9/10	RULER(MEASURE)
-R*URU	ULV	ND-	ADJ	GREEN/FRESH/COOL
-R*UTI WYRA	ULL LL	ND-	ADJ	(HARD)-WORKING
R*UUNGGU	UL	ND-	11/10	AREA UNDERNEATH
RUUNGGU	UL	RWA	P11	UNDER(NEATH)/BENEATH
RU*UNO	LH	NH-	11/10	HEM/FOLD
R*UUO	UR	ND-	11/10	PAIN/SORROW
R*WAGV	UV	ND-	11/12	MOSQUITO
RW*AMBO	UL	MA-	11/6	PEG-HOLE IN HIDE
R*WARA	LH	ND-	11/10	(FINGER)NAIL/CLAW
R*WARIWNGGW	LBB	ND-	11/10	SPLEEN
R*WARU	UL	ND-	11/10	SIDE
-R*WARU	ULB	ND-	ADJ	SICK/ILL
RWB*AAW	ULH	MB-	11/10	BOARD/BLACKBOARD
RW*BANGGA	ULB	MA-	11/6	PANGA/MACHETE
RWB*ANGGA	ULB	B-	11/10	PANGA/MACHETE
RWB*ANGGA	ULB	MB-	11/10	PANGA/MACHETE
RWB*ARU	ULL	MB-	11/10	RIB
RWB*IA	UHH	MB-	11/10	TWO-SHILLING COIN/(PL)MONEY
RWB*UTU	UHH	MB-	11/10	EYELASH
--KWAGA RWBUTU				BE SHAMELESS
RWC*IARWA	ULB	NJ-	11/10	GENERATION/GENEALOGY/OFFSPRING
RWC*UDHV	ULH	NJ-	11/10	BACKBONE
RWC*UVRY	ULH	NJ-	11/10	HAIR(USUALLY PLURAL)
RWDH*ANJU	ULB	DH-	11/10	STICK
RWDH*ARO	ULL	DH-	11/10	SNATCHING/LOOTING
RWDH*INGGO	ULL	DH-	11/10	WALL
RWDH*IOMI	ULH	DH-	11/10	LANGUAGE
RWDH*UKO	ULL	DH-	11/10	(MAGICAL)ENTICEMENT/ATTRACTION
RWDHWWRO	ULH		11	HATRED
RW*ENJI	LH	NH-	11/10	RAZOR
R*WERE	UL	ND-	11/10	SIDE
RWG*A	UL	NGG-	11/10	SINEW/TENDON
RWG*AI	ULL	NGG-	11/10	SHARE
RWG*ANO	ULL	NG-	11/10	STORY/TALE/NARRATIVE
RWG*ARA	ULV	NGG-	11/10	LARGE BASKET
RWG*ENDO	ULL	NG-	11/10	JOURNEY/TRIP
RWG*IRI	ULL	NGG-	11/10	FENCE/HEDGE
RWG*ITO	ULL	NGG-	11/10	SPACE UNDER EAVES
RWG*ONGGO	ULL	NG-	11/12	RIDGE/COMMUNITY
RWGWRW	ULL		11	UP-COUNTRY/UP-HILL/WEST
RWG*YYO	ULL	NGG-	11/10	FRYING PAN
RWH*AATI	ULL	H-	11/10	KICK
RWH*ANGI	ULB	H-	11/10	BEADED RING EARRING
RWH*ENI	ULL	H-	11/10	LIGHTNING
RWH*IW	UV	H-	11/10	KNIFE/PANGA/MACHETE/SWORD
RWH*ONGGE	ULV	H-	11/10	BRANCH/DEPARTMENT/RUMP/HIP
RWH*UUHO	ULL	H-	11/10	WIND
RWH*UUHU	ULL	H-	11/10	BAT
RWH*Y	UR	H-	11/12	PALM OF HAND/SLAP
--KWHWWRA HY				CLAP
RWH*YA	UV	H-	11/10	HORN/DRINKING-HORN

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RWK*ARACW            :ULLV      :NGG-  :11/10:CHIP/SPLINTER
RWK*ENGGE            :ULL       :NGG-  :11/10:BABY
RWK*ORE              :ULL       :NGG-  :11/10:LONG HAIR OF MANE OR TAIL TIP
RWK*UNJU             :ULH       :NGG-  :11/12:INITIATE'S EARRING
RWK*W                :UR        :NGG-  :11/10:(PIECE OF) FIREWOOD
RWK*WARO             :ULL       :NGG-  :11/10:STRAP/STRIP/SKIN BRACELET
RWK*WNGGW            :ULV       :NGG-  :11/10:DUST
RWM*ENA              :UHH       :M-    :11/10:HATRED/GRUDGE
-R*WNGGIY            :UL        :N-    :VINIT:STAND(UP)
RWNH*AARYRY          :UHDH      :NH-   :11/10:FOOT(STEP)/TOP OF FOOT
RWNH*ORI             :ULL       :NH-   :11/10:STALK OF GRASS
R*WRA                :UL        :ND-   :11/10:UMBILICAL CORD/FOOD FOR VISITORS
 --KWGWATA RWRA                               :GIVE HOSPITALITY
RWR*AACIO            :ULL       :ND-   :11/10:BRIDEWEALTH
RWRAAYA              :ULV       :      :11   :EUROPE
RWR*ARAKO            :ULLL      :ND-   :11/10:PAIN/SORENESS
RWR*IGI              :ULH       :ND-   :11/10:STRING
RWR*IGW              :ULL       :ND-   :11/10:BANANA GROVE
RWR*IY               :ULV       :ND-   :11/10:FLAT(SWAMPY)GRAZIN
RWR*UTO              :ULL       :ND-   :11/10:PRAYING MANTIS
-R*WRW               :ULL       :ND-   :ADJ  :BITTER
RWR*YMY              :ULH       :N-    :11/10:TONGUE
RWR*YRA              :ULL       :ND-   :11/10:UMBILICAL CORD/FAMIP)
RWRYR*YMBY           :ULLB      :NYN-  :11/10:FLAME
RWT*AAMY             :ULV       :ND-   :11/10:STRIP OF CLOTH/PAT
RWT*ABA              :ULL       :ND-   :11/10:(LARGE)TIN CAN
RWT*ARA              :UHH       :ND-   :11/10:NEST/PLATFORM/UTEN
RWT*EERE             :ULB       :ND-   :11/10:SIDE/EDGE
RWT*EMO              :ULH       :ND-   :11/10:CUT
RWT*UMO              :ULH       :ND-   :11/10:SEAM/SEWING
RWT*WNDW             :ULB       :ND-   :11/10:ROLL OF TOBACCO
RWT*Y                :UV        :ND-   :11/10:STOOL FOR GIVING B
R*WWA                :LH        :NJ-   :11/10:HIDE/SKIN
RWWCIINY             :UHR       :      :TN11 :(IN THE)MORNING
 --RWWCIINY GWAKYA                            :AT DAYBREAK
RWWCIW               :LH        :      :TN11 :TOMORROW/NEXT DAY
R*WWDHA              :XH        :ND-   :11/10:PERMISSION/HOLIDAY
-R*WWGAIME           :ULL       :ND-   :VINIT:STAND(UP)
-R*WWGYRYRI          :ULLLL     :ND-   :ADJ  :IMPETUOUS/REVOLUTIONARY/UPSTART
RW*WNGGW             :LB        :NH-   :11/10:GOURD(PLANT)
*RWWRI               :ULH       :MA-   :11/6 :SIGN/RULE/MARK
R*WWRU               :UL        :ND-   :11/10:FLOCK/HERD
R*WWRYRY             :LHL       :ND-   :11/12:NATION/TRIBE/(PL)OTHER NATIONS
R*WWY                :LH        :NJ-   :11/10:RIVER
RW*YGY               :LB        :NJ-   :9/10 :(TYPE OF)HAWK
RW*YMBO              :LH        :NH-   :11/10:SONG/DANCE
-R*Y                 :U         :ND-   :VINIT:BE
RY*ADHANI            :ULL       :MA-   :5/6  :LAW/COMMANDMENT
RYERA                :HR        :      :5    :AIR
RYGYTAARY            :ULHL      :*     :1/2  :DOCTOR
RY*IDHORI            :LHL       :MA-   :5/6  :TEAR
RY*IKWRWKIA          :ULLL      :MA-   :5/6  :BRINGING DOWN/MARRIAGE FEAST
RY*INWKYRO           :ULLL      :MA-   :5/6  :JOURNEY HOME/GOING HOME
-RYKW                :UHH       :UHH   :DEM  :WHICH(INTERROGATIVE)
RYMWE                :HH        :      :M    :ONCE/SOMETIMES
RYNGGY               :LB        :      :M5   :AGAIN
RY*OHOKERO           :LHLL      :MO-   :5/6  :DELIVERY/CHILDBIRTH
RY*ONDWE             :HR        :MO-   :5/6  :LEAVES OF TYPE OF SHRUB
RYU                  :H         :      :*    :NOW
RYWMBA               :LH        :      :5    :CLAY
*RYWWA               :ULLH      :MA-   :5/6  :FATTY STRIP OF MEAT
RYY*CIIRIA           :LHL       :MEE-  :5/6  :THOUGHT/IDEA/MIND
*RYYGU               :ULV       :MA-   :3/6  :FOOD FOR A TRIP
RYY*HIA              :LB        :MEE-  :5/6  :SIN/FAULT/WRONGDOING
RYY*HUMBO            :LHL       :MEE-  :5/6  :GARMENT/CLOTHING
*RYYTWA              :ULH       :MA-   :5/6  :NAME
TA                   :U         :      :PROC :LIKE/AS/WITH IMPERATIVES
 --O TA                                       :JUST LIKE
 --TA RWRW NY RW                              :EXTREMELY
*TAADHA              :ULL       :MA-   :3/6  :ANIMAL'S STOMACH CONTENTS*
*TAAMA               :ULL       :MA-   :3/6  :CLOTH/SHEET/MATERIAL
-TAANO(IDHAANO)      :ULH       :UHH   :NUM  :FIVE
TAATA                :UR        :*     :1/2  :(MY)AUNT
TAATA-GUO            :LHH       :      :1    :YOUR AUNT
*TAAWA               :ULH       :MA-   :3/6  :LANTERN/LAMP
TABUTA               :ULL       :*     :1/2  :INTERPRETER
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TAI	L	*	9/10	TIE
-TANDATw(IDHAADHATw)	UHLH	UHLH	NUM	SIX
-*TARE	ULB	ND-	ADJ	COUNTED/NUMBERED/FEW
-T*ARIY	UL	ND-	VINIT	BE LIKE/LOOK LIKE
-T*ARwKANGGU	ULBBB	ND-	ADJ	TORN
-T*ARwKU	ULBB	ND-	ADJ	TORN
-TATw(IDHATw)	ULH	UHH	NUM	THREE
TAURw	UHH	*	9/10	TOWEL
TAwNI	HLB	*	9/10	TOWN/CITY
*TAwNI	UHLB	MA-	3/6	TOWN/CITY
TAVAARY	ULL		NA	READY
TEEGIDHI	HLB	*	9/10	TAXI
*TEENI	UHL	MA-	3/6	TEN-CENT COIN/PENNY
TENE	UL		TN3	LONG AGO/EARLY
--TENE NA TENE				FOREVER
TEREBIICENI	ULHLB	*	9/10	TELEVISION
TI	H		*	NEGATIVE EQUATOR(BLOCK RAISES)
--TI IDHERw				REALLY/HONESTLY
TIGA	HH		PV	EXCEPT/UNLESS
-T*IGE	ULB	ND-	ADJ	LEFT
*TIGITI	ULHL	MA-	3/6	TICKET
-T*INGwRU	ULLB	ND-	ADJ	STURDY/STRONG
*TOMBO	ULB	MA-	3/6	BRAIN
-T*ONGGU	ULB	ND-	ADJ	RICH
TOONDw	UL	WA	P3	BECAUSE/SEEING THAT
TORO	UR		3	SLEEP
--GwKOMA TORO				GO TO SLEEP
TU	H		M	JUST/ONLY/MERELY
-T*UK	ULB	ND-	ADJ	SICKLY/DARK
-T*UMANIE	ULBB	ND-	ADJ	PLACED CLOSE TOGETHER
-T*UMYRYRE	ULBBB	ND-	ADJ	SEWN WITH
-T*UNGGU	ULH	ND-	ADJ	FAT/THICK/STOUT
TUUBA	UL	*	9/10	FILE
-T*UUHU	ULB	ND-	ADJ	BLUNT
-T*UUNE	ULH	ND-	ADJ	RED
TUURIA	HR		3	MARK WITH ASHES ON FOREHEAD
TwHw	LB		AN	FOR NOTHING/USELESS(LY)/(IN)VAIN
-T*wIRE	LH	ND-	VINIT	LIVE/KEEP ON/DO A LONG TIME
TwIRIO	LH		12	A LITTLE FOOD
-T*ww	UHL	ND-	ADJ	WHAT KIND OF
-T*wwGYRU	ULBB	ND-	ADJ	RAISED/ELEVATED
*TYYRI	ULH	MA-	3/6	SOIL/EARTH/DUST
-*UNYKU	LBB	NH-	ADJ	BROKEN
*UUDHI	ULH	MA-	3/6	THREAD
*UUGE	ULB	MA-	3/6	UTTERANCE/SAYING
UUMIDHIO	LHL		3	PROFIT/PRODUCT
UUMA AHDw	LHL		3	CHARITY/GENEROSITY
*WABICI	ULLB	MA-	9/6	OFFICE
WADHANI	ULL		3	RULE/AUTHORITY
*WADHO	ULL	MA-	3/6	RULE/ORDER/LAW/COMMAND
WAGANU	LBB		3	WICKEDNESS/VICE
WAKA*HARE	ULLB	Tw-	13/12	SQUIRREL
WANA	LH		3	CHILDHOOD/CHILDISHNESS
WANAKE	LBB		3	YOUTH/YOUNG MANHOOD
--KwRYA WANAKE				ENJOY YOUTH
WANANGGI	LHL		3	DESTRUCTION
WAND*YNDY	ULV	ND-	9/10	TYPE OF MUSICAL INSTRUMENT
*WARA	ULB	MA-	3/6	SKILL/CUNNING/TRICK(ERY)
*WARU	ULH	MA-	3/6	POTATO
wBUDHI	ULH		3	CHARM/AFFECTATION/PLEASING MANNER
wBUUDHI	UHL		3	NONSENSE
wCAMBA	ULH		3	BRAVERY
wCAMBANIA	ULBB		3	SLANDER/DEFAMATION
wCAMBIA	ULB		3	DEFAMATION/SLANDER
wCENJI	ULH		3	BARBARISM/PAGANISM/UNCOUTH BEHAVIOR
wCwRw	ULV		3	GRUEL/(THIN)PORRIDGE
--KwNHUA wCwRw				EAT GRUEL
wCwwE	ULH		1	HIS GRANDMOTHER
wDHAMAKI	ULHL		3	LEADERSHIP/KINGDOM
wDHERI	ULH		3	LIGHT
wDHERI	ULH		M3	EMPTY
w*DHIw	UR	MOO-	3/6	FACE
wDHONDEKANI	ULHLL		3	HEALING
wDHONI	ULH		3	MARRIAGE/IN-LAW-HOOD/IN-LAWS' HOME
wDHw	UR		3	HATRED/ENMITY
--GwTUMA wDHw				MAKE ENEMIES

WDHYVNI	ULL		3	POVERTY
WEGA	LB		M3	WELL
*WEGA	ULB	MA-	3/6	GOODNESS/VIRTUE/BEAUTY
*WEI	UL	MA-	3/6	PIECE OF SMALL INTESTINE
WENJI	UL		3	DIGGING
*WERW	LH	MA-	3/6	PLAIN/WILDERNESS/GRASSLAND
W*GAI	ULL	MOO-	3/6	BEQUEST/DIVISION/REWARD FOR DIVIDER
WGENDI	ULL		3	TRAVELLING
WGENI	ULL		3	VISIT/GUEST STATUS
WGIMA	ULL		3	MATURITY
WGO	UL		3	DIVINATION/MAGIC
--GWDHIY WGO-INY				GO CONSULT DIVINER
-*WGOOGY	LHH	NJ-	ADJ	SOMEWHAT CLEVER/SHARPISH
WGWATI	ULL		3	DANGER
WGWRANI	ULLL		3	COURTSHIP/MARRIAGE PROCESS
-*WGY	LB	NJ-	ADJ	CLEVER/SHARP
WGYMBY	ULV		3	ELEUSINE/FINGER-MILLET
WHEHU	ULV		3	COLDNESS
WHIKI	ULL		3	WEDDING/BRIDAL PARTY
W*HIW	UR	MA-	3/6	CATTLE/FLOCKS
WHOORERI	ULLL		3	MEEKNESS/CALM(NESS)
WHOOTANI	ULHL		3	VICTORY
W*HORO	ULH	MOO-	3/6	PEACE/AFFAIR/NEWS
--KUUGA WHORO				SAY GOODBYE
--KWHE WHORO				TELL NEWS/INFORM
--KWHUUTIA WHORO				MENTION A MATTER
WHOTI	ULL		3	ABILITY/POWER
WHWDHW	UL[illegible]		3	LIGHTNESS/EASE
WHWDHW	ULH		M3	EASILY
WHYNDY	ULB		3	INDIA/INDIAN(S)
WHYY	ULB		3	BOYHOOD/CHILDHOOD
WIKARI	ULL		3	LIVING
WIKARO	ULL		3	PLACE TO STAY
--KWAGIDHIA WIKARO				HARASS
WINGGY	LB		3	PLENTY/GREAT NUMBER
*WIRA	UL	MA-	3	TESTIMONY/EVIDENCE
--KWRUTA WIRA				TESTIFY
WIRU	UV		3	JEALOUSY/ENVY
WIRYYTU	LBB		3	GIRLHOOD
WITI	UL		3	SPILLING
WKABI	ULH		3	MAASAI
WKABIRA	ULLL		3	RACISM/TRIBALISM
WKARY	ULH		3	STINGINESS/MISERLINESS
WKIIYRO	ULHL		3	GRINDING/MAKING GRUEL
WKOMBO	ULB		3	SLAVERY
WKOROKU	ULLB		3	GREED/GLUTTONY
WKWYW	ULH		3	FIG TREE SAP
WMAADHI	ULL		3	SEEKING
WMARAMARI	ULHLH		3	EVIL/TERRORISM/NAUGHTINESS
WMENHO	ULL		3	KNOWLEDGE
WMODHO	ULV		3	LEFT (SIDE)
-*WMW	LH	NH-	ADJ	HARD/DRY
WNA	UR		3	A CERTAIN THING/A CERTAIN AMOUNT
-- -IGANA WNA				SO MUCH/A CERTAIN AMOUNT
WNDINI	UHH		3	RELIGION
*WNDW	ULL	MA-	3/6	THING/BUSINESS/REASON
--GWTIRY WNDW				NEVER MIND/IT'S NOTHING
-*WNWRE	ULB	NH-	ADJ	PEELED/STRIPPED OF BARK
WONA	HL		*	IF
WONEKI	LHL		3	APPEARANCE
WONJORIA	ULB		3	BUSINESS/TRADE
WOROORO	HLH		3	SOFTNESS/TENDERNESS
WRAATA	ULH		3	FRIENDSHIP
--GWTUMA WRAATA				MAKE FRIENDS
WRADHI	ULH		3	PROPHECY
WRANI	UHH		3	ACCOUNTING/SECRETARIAL SKILLS
WRIMW	ULH		3	IGNORANCE/STUPIDITY
W*RIRW	ULH	MOO-	3/6	UNUSUAL THING/MARVEL/CATASTROPHE
WROGI	ULL		3	WITCHCRAFT/POISON
WRONGGO	ULB		3	LIE/FALSEHOOD
-*WRU	LB	NJ-	ADJ	BAD
WRUGARY	ULLL		3	HEAT/WARMTH
WRUGWRI	ULLL		3	EXPLANATION/SOLUTION/TRANSLATION
WRUTANI	ULLL		3	TEACHING/EDUCATION
WRUTI WYRA	ULL LL		3	LABOR/WORK
WRUTY	UHL		3	SIDE

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WRWME               :ULH       :     :3    :VIRILITY/MANLINESS/COURAGE/FEROCITY
WRWRW               :ULL       :     :3    :BITTERNESS/POISON
WRWWGI              :ULL       :     :3    :JUMPING
WRWWGYRYRI          :ULLLL     :     :3    :SEIZING
WRYIDHI             :ULH       :     :3    :HERDING
WRYIDHIO            :ULH       :     :3    :GRAZING/PASTURE
WRYO                :UR        :     :3    :RIGHT(SIDE)
WRYMI               :ULL       :     :3    :FARMING/AGRICULTURE
WRYMO               :ULL       :     :3    :CULTIVATION/ARABLE LAND
W*RYRY              :ULL       :MA-  :3/6  :BED
--GWKOMA WRYRY                                 :SLEEP
W*RYRY              :ULL       :MOO- :3/6  :BED
WRYYU               :ULR       :     :3    :DRUNKENNESS/INTOXICATION
W*TA                :UR        :MOO- :3/6  :BOW
WTAWRI              :ULLL      :     :3    :TRANSLATION/EXPLANATION
W*TEIDHIO           :ULH       :MOO- :3/6  :HELP/ASSISTANCE/AID
WTETI               :ULH       :     :3    :POLITICS/GRIEVANCE
W*TIGANU            :ULHL      :MOO- :3/6  :DIFFERENCE
WTONGGA             :ULV       :     :3    :WEALTH/RICHES
WTOONHI             :ULL       :     :3    :PIERCING
W*TUKW              :ULH       :MOO- :3/6  :NIGHT
WTURI               :ULH       :     :3    :BLACKSMITHING/METALWORKING
WTWMI               :ULH       :     :3    :SENDING
WTWMWO              :ULB       :     :3    :MESSAGE
WTWRYKA             :ULHR      :     :3    :RUDENESS/WICKEDNESS/SHAMELESSNESS
W*TWWRO             :ULH       :MOO- :3    :LIVING/PLACE TO LIVE
WWDHI               :UL        :     :3    :PLAYING
*WWDHY              :ULH       :MA-  :3/6  :APPEARANCE/CHARACTERISTICS
WWGYKWYW            :ULHL      :     :3    :KIKUYU TRADITION/KIKUYULAND
WWKY                :LH        :     :3    :HONEY
*WWMA               :UHR       :MA-  :3/6  :FORK
WWMBANI             :LHL       :     :3    :FLIRTING/LOVE-MAKING
WWMW                :LH        :     :3    :HARDNESS/DRYNESS/BRAVERY
WWMWWDHY            :LHL       :     :TN3  :TODAY
WWMYRYRU            :LBBB      :     :3    :COURAGE/BRAVERY
WWNWHI              :LHL       :     :3    :VIOLENCE/CRUELTY
WWRAGIDHANIA        :LBBBB     :     :3    :EXECUTION/KILLING
WWRU                :LB        :     :3    :BADNESS/WRONG/HARM/EVIL
WWRU                :LB        :     :M3   :BADLY/TERRIBLY
--KWIGUA WWRU                                  :FEEL BAD/FEEL SAD
-*WY                :LH        :NJ-  :VINIT:KNOW
WYDHAGADHAGYRI IRUA :LHHLL LLL :     :3    :PREPARATION FOR INITIIATION
-*WYKAINE           :LHLL      :NJ-  :VINIT:BE KNOWN
*WYRA               :ULL       :MA-  :3/6  :WORK/JOB
--KWANDYKA WYRA                                :HIRE/EMPLOY
--KWRUTA WYRA                                  :WORK
--KWRUTIDHANIA WYRA                            :WORK WITH
WYTYKIO             :LHL       :     :3    :BELIEF/CONSENT
WYYADHI             :LHL       :     :3    :INDEPENDENCE/FREED
-*YDHY              :LH        :NJ-  :ADJ  :UNRIPE/GREEN/RAW/IMMATURE/YOUNG
-*YHOKE             :LHB       :NJ-  :ADJ  :TRUSTED
-*YHU               :LB        :NJ-  :ADJ  :FIERCE
-YRY(IGYRY)         :UB         UBB  :NUM  :TWO
-*YTYKYRE           :LBBB      :NJ-  :ADJ  :ACCEPTED
YY                  :R         :     :*    :YES
YYKA                :LHL       :*    :9/10 :ACRE
*YYKA               :UHL       :MA-  :9/6  :ACRE
```